ART DIRECTION the magazine of creative advertising • February 1960 • 75c



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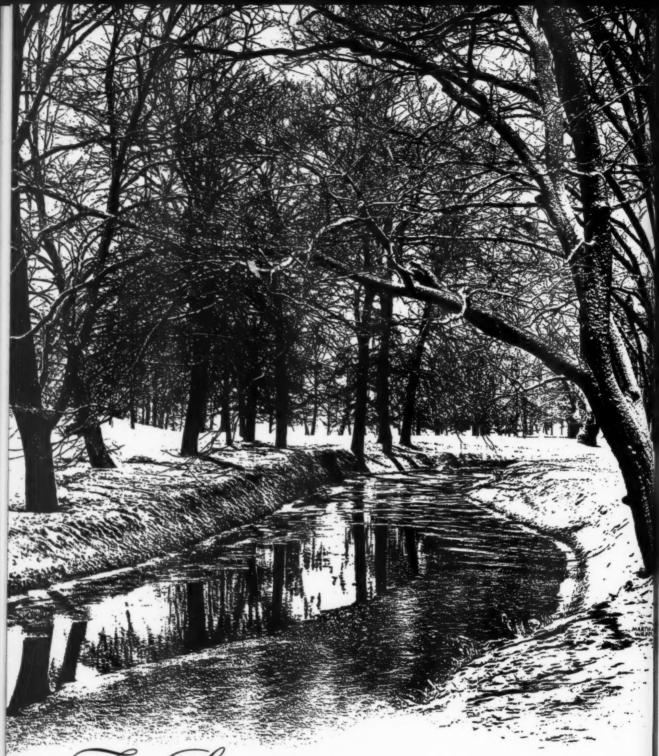
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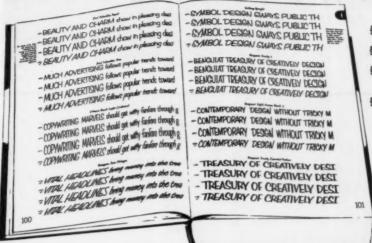
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The most informative alphabet style book ever published. Convenient 9"x12" size - 736 pages divided into four major sections.



- § 1. Introductory material and indices
- § 2. Weight comparator & style selector
- § 3. General listing of styles in family relationships *
- § 4. Complete display of supplementary services with illustrated glossary
 - # The entirely new general listing shown at left displays all styles in family relationships with expanded, condensed and obliqued derivations of each; copiously annotated with informative marginal notes, crossreferences and footnotes.

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ART DIRECTION

THE MAGAZINE OF CREATIVE ADVERTISING . OFFICIAL PUBLICATION OF THE NATIONAL SOCIETY OF ART DIRECTORS

is your image too specific?

new marketing study challenges the image makers and the research underlying the image bandwagon

People who own Fords and people who buy Chevrolets are very much alike. It took a study by Franklin B. Evans, Assistant Professor at the Graduate School of Business of The University of Chicago, to remind us of this.

And all this time, thanks to motivational research, we thought we could tell all about a man just by looking under his radiator hood.

Now, it seems, there aren't Pontiac people and De Soto people and Mercury people. Prof. Evans, after much research, says that perhaps people don't buy a certain kind of car (or refrigerator or anything else) because it really reflects his inner self, but the buyer transfers and assigns concepts to the car he buys. The Ford buyer may see in the Ford just what the Chevvy buyer sees in the Chevvy. All kinds of people own both.

Meaning to ad men and ADs? Perhaps images should not be so finely delineated as to rule out some kinds of buyers. Perhaps they should be fuzzy enough so everyone can read into them whatever it is they seek in the product. 1960, if this thinking catches on, may be the year of the soft focus image.

ART/DESIGN PACESETTERS Illustrators' 60 38 **NSAD AWARD NOMINEES** 57 DIRECTIONS Ted Bates & Co. Inc., by Stephen Baker RESEARCH The Urge to purge, Dr. Irving A. Taylor PRODUCTION BULLETIN TRADE TALK **NEWS & VIEWS** Business briefs 26 Coming events 10 Letters 18 News 25 What's best, critics' choice 32 Visual vitality in editorial pages 36 Illustrators' incomes 56 In Philadelphia 64 In Chicago 66 67 West Coast Cover Designer Len Jossel 81 SERVICES Bookshelf 82 83 Ready reference, classified Index to advertisers

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RAA¹²⁶¹ BROADWAY

YOUR ROSS SALESMAN IS NO COMMON CARRIER THE TALENT HE REPRESENTS IS HERE AT THE BOARD. BE NICE TO HIM; AS AN EX-ART DIRECTOL HE'S LIABLE TO HAVE A FEW IDEAS OF HIS OWN

NOBODY, BUT NOBODY GETS TESTIMONIALS LIKE IN TERSTATE



"INTERSTATE is fast, consistently dependable, 'take-charge' in operation. For American Cyanamid's 48-state agricultural campaign, they create for us believable illustrations, and come up with detailed, documented reporting data written in the language of the farmer. INTERSTATE's contribution makes the campaign a better one."

EARL C. EDGAR. CREATIVE SUPERVISOR CUNNINGHAM & WALSH, INC., NEW YORK



INTERSTATE INDUSTRIAL REPORTING SERVICE, INC.

EXECUTIVE OFFICES: 675 FIFTH AVE., NEW YORK 22, N.Y., MURRAY HILL 8-1880 MIDWEST REGIONAL OFFICE: 469 EAST OHIO ST., CHICAGO 11, ILL., MICHIGAN 2-0080

WEST COAST REGIONAL OFFICE: 700 MONTGOMERY ST., SAN FRANCISCO 11, CAL., GARFIELD 1-1987

DISTRICT OFFICES: PARK AVENUE BLDG., N. W. COR. PARK & ADAMS AVES., DETROIT 26, MICH., WOODWARD 1-6900 B. F., JONES BLDG., ANNEX, 311 ROSS ST., PITTSBURGH 19, PA., COURT 1-2980

3839 WILSHIRE BLVD., LOS ANGELES S, CAL., DUNKIRK 5-7161

ALEXANDER ROBERTS: PRESIDENT AND GENERAL MANAGER

INDUSTRIAL PHOTOGRAPHY... CESSPOOL OF THE ADVERTISING INDUSTRY

75% of the ads in business publications are a waste of time, space and dollars . . . and that's because the photos in those ads run the gamut from mere adequacy to unbelievable mediocrity. No advertiser, no agency has the *right* to permit the main photo illustration in any ad to be static in its visualization, meaningless in its message, sub-standard even in its mechanical aspects.

Go through magazine after magazine in the vertical fields of industry and you will see photos of manufacturing or performance scenes, where the focal point of attention is moot, the lighting flat or synchronized, the "housekeeping" filthy and the background confusing. You will see employees' backsides, employees with white shirts, Hawaiian shirts, plaid shirts, employees with rags dangling from their hip pockets.

Any decision-making advertising man who lends himself to this passiveness, to this willingness to accept adequacy instead of optimum, who knowingly takes the admittedly easier, less troublesome, we've-gotother-problems approach, when he is involved with a relatively low cost campaign (for that's what trade paper advertising is) is guilty of a disservice to the profession in general, to the sale of the product in particular.

No-one is questioning the fact that the agency working for the industrial advertiser has to be extremely realistic about the photographic budget. Obviously an ad for space costing \$425 to \$1000 per magazine scheduled, can't digest a charge of \$200 to \$400 for photography. But, the agency . . . and the ad . . . are in trouble when it goes to the other extreme, and:

- a. accepts a mechanically proficient, but static picture provided by the client
- b. accepts a company salesman's version of what constitutes a good picture (some ads even use Polaroid reproductions)
- c. accepts an ordinary-looking photograph provided by a professional photographer
- d. accepts a photograph that necessitates anything more than a minimum amount of retouching, regardless of how the picture was obtained.

The need for photography in advertising requires no defense. With 8 out of 10 ads featuring a picture, serious consideration has to be given to the method in which the photos are obtained and how much should be spent for them. We say, we're ready to prove that the INTERSTATE way is the only feasible practical way to get photographic illustrations or user-benefit casehistory reporting on a national scale.

INTERSTATE is stand-alone in the field of industrial photography and/or case-history reporting. We are not, nor do we want to be placed in the category of other photo services. The quality of our product simply cannot be beat (except by the illustrator in the \$500 - \$1000 per day bracket). We are perfectionists,

and no-one practices that any more; we insist on at least striving for the ideal and too many cameramen chafe under that insistence. We have no other function in life except to serve the advertiser and its agency... we are not a news agency maintaining a by-product commercial department; we are not agents for the 2400 local-level photographers who serve our interests (they create photos our way or not at all, at our price scheduling, not theirs).

We use 50 of our own staff people, plus 2400 local-level photographers, 1100 cinematographers, 600 industrial reporters (all screened and directed from one central office) to handle over 11,000 assignments annually for more than 200 active clients. That's more than one assignment every 47 minutes of every 24 hour working day, every day of the year. Our rates are realistic and standardized . . . you pay the same price (no travel time, no inter-city travel costs, etc.) for an assignment in Seattle as you do for one in Miami, Tucson, or Mesquite (Nevada). And you always know in advance what your total cost will be.

We need one show-case assignment from you. You haven't a thing to lose, for if you're displeased with the end results, return the material and there will be no charge (any ethical company would do this anyway).

For quotations or further information, call collect to our executive offices in New York — Murray Hill 8-1880



INTERSTATE INDUSTRIAL REPORTING SERVICE, INC.

EXECUTIVE OFFICES: 675 FIFTH AVE., NEW YORK 22, N.Y., MURRAY HILL 8-1880 MIDWEST REGIONAL OFFICE: 489 EAST OHIO ST., CHICAGO 11, ILL., MICHIGAN 2-0080 WEST COAST REGIONAL OFFICE: 700 MONTGOMEN'S TI, SAN FRANCISCO 11, CAL, GARFIELD 1-1987 DISTRICT OFFICES: PARK AVENUE BLDG., N. W. COR, PARK & ADAMS AVES., DETROIT 28, MICH., WOODWARD

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ALEXANDER ROBERTS: PRESIDENT AND GENERAL MANAGER

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EBERHARD FABER

FARREN NUPASTEL . 249

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STEL 239 P

NUPASTEL BY EBERHARD FABER IS MORE WIDELY USED THAN ANY OTHER PASTE

U.S.A. EBERHARD NUPASTEL . 249 P



Erase NUPASTEL cleanly Fix NUPASTEL permanently with NUPASTEL CLEANER. with NUPASTEL FIXATIVE.



See your nearest art supply dealer for NUPASTELS ... in assortments of 12, 24, 36, 48, and 60 colors. Or write directly to EBERHARD FABER.

NUPASTELS come in 60 radiant colors and the "bite" is right...rub in smoothly without mottling...with less crumbling and less dust.

FREE - New 8-page, full color Nupastel Technique Booklet. Write to: Rm. D Advertising Department, Eberhard Faber Pen & Pencil Co., Inc. Crestwood, Wilkes-Barre, Pa

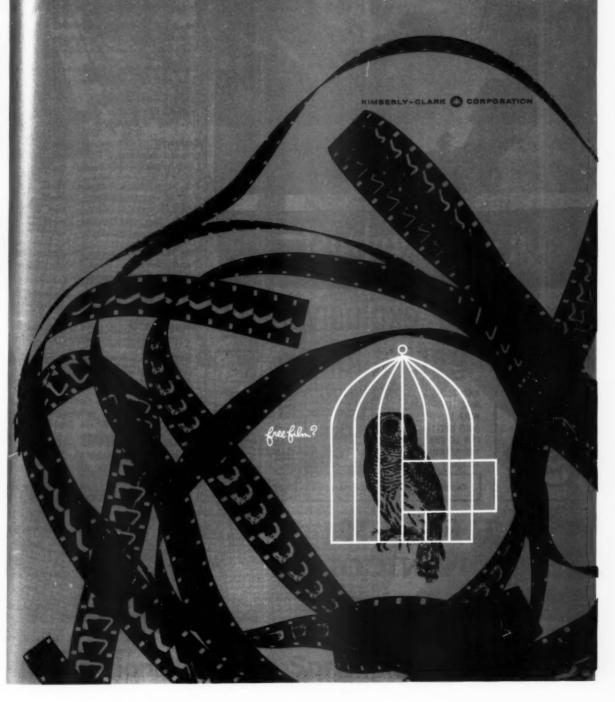


SINCE 1849

EBERHARD FABER

puts its Quality in writing

dom is catching! And once caught it sticks. This bird needs no tail-salting to catch. He has a lead role in "This exoprint," a newly expanded 16 mm, color and sound film produced by Morton Goldsholl Design Associates with a thumping weire jazz score by Gene Esposito. Among other things, this sage of birds will give you strictly non-secret data on Texoprint, ulque plastic printing paper that prints beautifully, resists wear, cleans easily, outlasts ordinary paper by 10 times. Requests potings will be echeduled as received. Write on your organization letterhead to Department 3-H, Kimberly-Clark Corporation, uh, Wisconsin, and also catch the wisdom of specifying and using Texoprint Plastic Printing Paper



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RICO TOMASO 11 East 48th St. DAVE LEWIS WULF STAPELFELDT DOLO BOETTCHER DON LEVINSKY WAL KRAKAU

RETOUCHING MECHANICALS

Contact: DON SINGER or JOE EISER

RELAX! USE PANICOLOR

4 hour full-color prints from art or transparency to fit any exact size

ORSTAT CORP. • MU 8-4260

calendar

Feb. 5-19 . . . NYADC local traveling exhibition of the 38th show, New York Community College. Feb. 29-March 11, High School of Music & Art.

Through Feb. 7 . . . Private Press Printing-A Fine Art. Fine Arts Gallery, San Diego Sponsored by Patrons of the Private Press.

Feb. 8 . . . Deadline, 24th Rochester International Salon of Photography. Exhibit March 4-27, Memorial Art Gallery.

Through Feb. 29 . . . Illustrators '60. Society of Illustrators galleries. New York.

Feb. 8 through March . . . Creativity Series. Sponsored by ADC of Chicago, Art Institute. University of Chicago.

February . . . 15th annual Western Exhibition of Advertising & Editorial Art. ADC of Los Angeles. Feb. 6, Awards dinner.

Feb. 14 . . . AIGA, Paperback Show, AIGA, 5 E. 40 St. March-April, Textbook show. April. 50 Books of the Year. May, 50 Ads of the Year, and Printing for Commerce. June, Packaging Show.

Feb. 15 . . . Deadline for 7th Annual Natl. Visual Presentation Assn. Awards Competition. Awards Presentation, May 10.

February . . . CIBA graphics, at Gallery 303, Composing Room, 130 W. 46, NYC.

Through Feb. 28 . . . NYADC 38th national traveling exhibition, Minneapolis ADC.

March 15 . . . Toronto ADC show opens, Art Gallery of Toronto. Awards luncheon, March 16. Granite Club. Show runs 2 weeks.

March 24 . . . 28th Natl. Competition of Outdoor Advertising Art, sponsored by ADC Chicago. Awards Luncheon, Sheraton.

April 11 . . . NYADC show previews, Astor gallery. Opens to public April 12. Awards luncheon, April 12, Waldorf.

April 13-14 . . . Visual Communications: International, NYADC 5th Conference.

April 22 . . . Exhibit/seminar, 2nd Natl. Advertising Photography, co-sponsors Professional Photographers of America, and Art Direction Magazine, Rochester, N. Y.

April 28-May 15 . . . ADC of Milwaukee, Annual Exhibition, at War Memorial Center. Awards dinner, exhibit preview, April 27.

June . . . Annual, Montreal ADC

June . . . Poster Exhibit, St. Louis ADC: October, 3rd Annual Exhibition.

November . . . 25th Exhibit, Philadelphia ADC.

Nov. 21 . . . Annual, Chicago ADC.

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International Paper's Springhill, Vellum-Bristol gives you pinpoint letterpress line reproduction

(and you can get it in white and six attractive colors) TURN PAGE -



What you should know about SPRINGHILL, VELLUM-BRISTOL

-a leading member of International Paper's first family of fine papers.

Springhill vellum-bristol now comes in a cleaner, whiter white than ever before. Plus 6 new pastel shades! Ivory, blue, pink, gray, canary and green.

On the other side of this insert, a black and white photograph was rendered into 6 separate pieces of line art. Notice the clean, graphic impressions. The soft suggestion of photographic tone and texture. This sample is dramatic evidence that Springhill Vellum-Bristol gives excellent letterpress line art reproduction.

Springhill Vellum-Bristol is a 100% bleached sulphate sheet. Look at it. Its glare-free qualities are self-evident. Now take it in your hands and feel it. This sheet is *strong*. With a high bulk vs. weight ratio. And the low cost will surprise you!

Springhill Vellum-Bristol is versatile. Gives outstanding results when used for

offset, letterpress and silk-screen printing. It is made to order for menus, covers, discut cards, swatch cards for fabrics, catalog inserts, direct-mail pieces—any quality printing job that must combine low cost with superior performance.

Ask your paper merchant for samples of Springhill Vellum-Bristol and information about the other printing grades in International Paper's first family of fine papers



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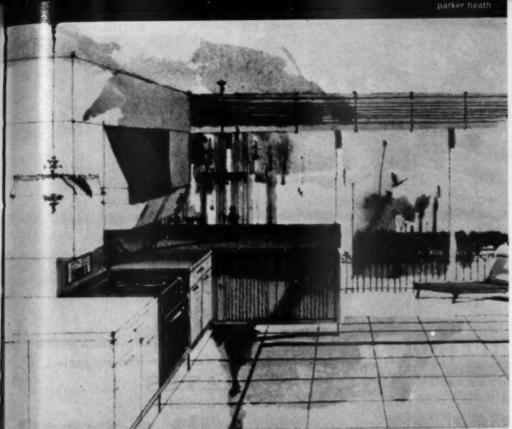
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send for free talent portfolio: 360 n. michigan ave., chicago 1, illinois; randolph 6-9833















Creative thinking and careful production planning on every layout. illustration and mechanical

GRABER ART ASSOCIATES

37 WEST 57 STREET • NY • PLAZA 3-3251

Our new printed portfolio of samples sent on request



Craftint

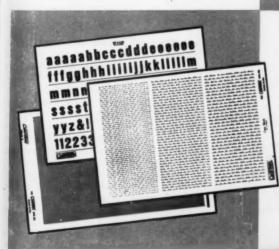


ARTISTS' MATERIALS

Proven the WORLD'S FINEST!

USE a dependable single source for the finest artists' materials in the world... for a broad Craftint line of Show Card Colors • Artists' Oil Colors • Artists' Water Colors • Artists' Specialties and Staples

- · School Supplies · Brushes · "Scrink" Screen Process Inks · Flat and Gloss Screen Process Colors
- Bulletin Colors Japan Colors Strathmore Papers and Pads Craftint Papers and Pads Shading Mediums Drawing Inks PLUS Hobby and Crafts Supplies and many other top-level products.



FREE Craftint's Brand New, Shading Mediums Catalogue #4 . . . featuring the world's most complete line of shading mediums!

CRAF-TYPE A quality, time-saving, money-saving aid for artists, designers, draftsmen, map and chart makers, layout and production men! Alphabets . . . Numerals . . . Symbols . . . in every popular style and type size! On transparent, matt-finish (NO GLARE) self-adhering acetate sheets!

CRAFT-COLOR Transparent, waxed-back solid color sheets...for making brilliant, impressive layouts, poster effects, package designs, mechanical illustrations, maps and sales charts. These thin-gauge, self-adhering acetate sheets are available in 35 brilliant colors.

CRAF-TONE A new, no glare, all-purpose acetate overlay shading medium. It is designed for the entire commercial art field in preparing art work, borders, maps, displays, sales charts, silk screen work, newspaper reproduction, technical illustrations and many other uses. Available in 299 black and white Tints and Patterns.

COPY-BLOCK A new, thin-gauged, self-adhering acetate sheet gives the impression of "indicated" lettering. Designed to indicate blocks of copy quickly and accurately on comprehensive layouts and dummies. Available in the three sizes of type generally used in body copy...8, 10 and 12 point. The lines contain the normal leading that would be found in text matter. Available in black and reverse white.

NOTE: These Craftint Shading Mediums and Alphabets are also available with a high-melting, heat-resisting adhesive back for use with blue print and ozalid-type machines. Ask for Craftint Thermo.

THE Craftint MANUFACTURING CO.

Main Office: 1615 Collamer Ave., Cleveland 10, O.

a new Monotype face

Californian, newest addition to the Monotype family of distinguished type faces, is now available in a full range of sizes. Of medium weight, Californian is especially suited to book printing in letterpress and offset. It is also a good type face for all requirements of commercial typography.

Californian has been cut in roman, italic and small caps in 8, 10, 12 and 14 point for machine composition, and in 18, 24, 30 and 36 point for hand composition.

Please send for the 8-page brochure and the Californian specimen sheet.

Lanston Monotype Company

24th and Locust Streets, Philadelphia 1, Penna.



Money Saving Offer ocquaint titho-artists and craftsmen with "tools that make their Mark". 10 days free trial. Regular phonograph needle, easily inserted, provides steady pivot.

Send All Orders to



MARK SPECIALTY COMPANY

183 Saint Paul St. Rochester 4, N. Y.

letters



Oops, the page flipped . . .

December's Critic Panel photography choice was this color photograph by Lester Bookbinder for Otto Storch and William Cadge of McCall's. By mistake the Critic Panel illustration showed the flip side, an ivy planters arrangement shot by Haanel Cassidy. Critic panel comment on the Bookbinder photo which was supposed to be No. 11 in the December feature: Simple but strong ... introduces a Planting Section, so photo's theme is growth. Lighting has a daylight quality and all elements are natural. No clothes on child, no paint on table or pot - a subtle touch that shows good thinking.

"Art Direction

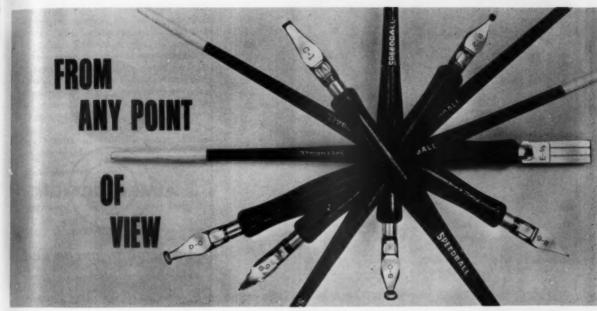
TV commercials . . . music shouldn't distract . . . I read with interest the article written by Dr. Irving Taylor (November Att Direction) regarding the new TV commercial technique he calls flash ads.

I am not too sure which of these commercials Mr. Taylor has viewed, nor how many of these commercials he has seen. I, therefore, wonder what qualifies him as an expert particularly regarding the use of music for these commercials

His off-hand comments criticizing the use of music in this technique obviously comes from one who is a practitioner of education rather than one concerned with advertising. The time that music in these commercials stands out and is recognized as a distinct entity is exactly the moment when we have an unsuccess ful commercial. If the viewer is made

(continued on page 79)

po



Speedball gives you the widest choice of lettering combinations . . . 5 styles and 36 points . . . 4 steel brushes . . . Specify Speedball Products and get the best. Comprehensive lettering charts on request for only .08 in stamps. C. HOWARD HUNT PEN CO., CAMDEN 1, N.J.



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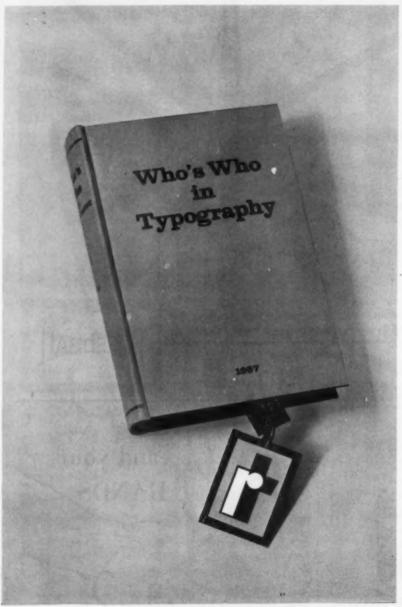
HI-ART Illustration Board saves you creative time that might otherwise be wasted in extra work due to indifferent materials.

HI-ART is consistently right... a fine surface for each medium. Start with the finest... start with Hi-Art.

NATIONAL CARD, MAT and BOARD CO.

4318 Carroll Avenue, Chicage 24, Illinois 11422 South Broadway, Los Angeles 61, California Canada: Card & Paper Warter, Link., Peterbarough, Ont.

10-63 JACKSON AVE. LONG ISLAND CITY 1, N. Y







the urge to purge and a needed moral code

Dr. Irving A. Taylor

The urge to purge is on. The victims have been quiz shows, disc jockeys and more recently ad commercials. Why the intense indignation?

The practices cannot be justified morally, but they are like the speeder singled from many for a ticket. Improper practices are not new, but their recent discoveries take on a freshness as if we have always been paragons of virtue. The bustle seems symbolic of some deeper disturbance. Certainly misleading ads are not new.

The first recorded ad dates back to 3000 B.C. when someone advertised for a runaway slave. Since most people couldn't read then, ads were subsequently announced on street corners. This was apparently the beginning of the age of the heard-sell. We have come a long way only to return to loud illiterate ads with the advent of TV.

With the introduction of printing and literacy, space could be provided for permanently recorded paid ads. Every report indicates that these were as deceptive as a desert mirage. Coffee, for example, was advertised as a remedy for dropsy, gout, scurvy, and sore eyes.

progress yet indignation . . .

Through the years good taste, education and better business agencies have increased the validity of ads with every indication that this trend will continue. Which begs the question, why the indignation?

One reason may be in Russia's recent advances over us. They have jarred us out of complacency and into cleaning house, and also to look for scapegoats. Rather than concentrate on the real issues of improper educational facilities we have chosen the more superficial areas. The logic seems to be that since we once believed Russia incapable of progressing because of her system, her recent advances point to the fact that perhaps we are in need of overhauling. Starting with the outskirt institutions of entertainment and advertising, the purge will probably gravitate into education, economics, and politics. The guilt is in us. We are merely finding others to blame.

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There are three ways in which the ad world can respond to the demands for improved ethical and moral standards. It can ignore them and continue to find ways to mislead. If so, there will prob-

A PAID TESTIMONIAL FROM BERT LAHR FOR SKIPPY PEANUT BUTTES



ably be increasing outside controls. It can humor the situation with a kind of facetious truthfulness, as in the Bert Lahr ad for Skippy which says that his is a paid testimonial, but that after trying it he found it really good. This, however, cannot be a sound basis for continuous ads. Or it can attempt to spell out an explicit code of good practices.

Here are some psychologically illbased practices which reduce the quality of ads. It is believed that their avoidance would actually increase the effectiveness of the ad.

10 psychological malpractices . . .

1. Negative overplay. Research has shown that if a product is associated too much with negative aspects, the product is avoided.

2. One sided comparison. If brand X is always presented in a totally inferior manner, audiences become suspicious, (continued on page 83)



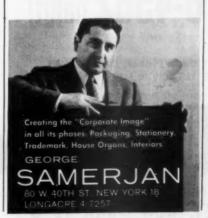
... "since we switched to Jack Ward Color Service"

That's what many of our clients tell us about our custom color processing service. Discover how the color laboratory that developed truer, crisper color, and "whiter whites" in transparencies can minimize all your color processing problems and save you money, too!

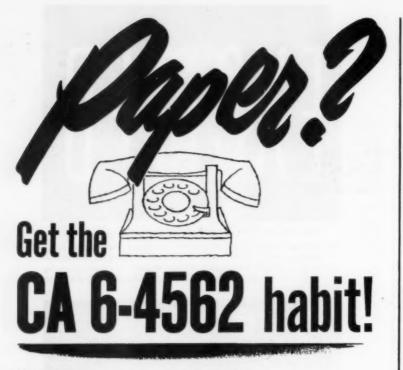
JACK WARD COLOR SERVICE, Inc.

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ART DIRECTION A MONTHLY JOURNAL OF THE ACTIVITIES OF THE 33 CLUBS



NY club names Baker Senior AD of McCann-Erickson and past

president of the ADC of New York, Frank Baker has been appointed director of the club's fifth conference, Visual Communications: International. The conference will be held April 13-14 at the Waldorf-Astoria during Visual Communications Week. The Week opens with a full day meeting of NSAD Monday. Tuesday the Awards Luncheon will be held and the 39th Annual National Exhibition of Advertising and Editorial Art & Design opens at the Waldorf, continues through April 20.

Baker said the conference will present visual communication authorities from Japan, Russia, England, France, Latin America, Canada and the United States. "We have much to learn from each other—how our problems and solutions differ, how they are the same, how different is our thinking, the language

problem, local customs. Some of the discussions will cover television, graphics, international humor, world markets and world opportunities for the visual communicators."

Sylvester L. (Pat) Weaver, Jr., chairman of the board, McCann-Erickson Corp. International, will make the keynote address. Conference chairman is Arthur Hawkins.

Conference reservations, limited to 500, will be accepted in order of receipt. Fee for the two days' sessions, including luncheons of international cuisine, is 560. Registration forms are available from Conference Secretary, Art Directors Club of New York, 115 E. 40 St., NYC 16.

Miami executives

Officers are president Sam Willig, Art & Design for Industry; vp Jim Covalt, E. G. Scheaffer; secretary Sue Scuch, Bishopric, Green, Fielden; treasurer Don Ball, J. Walter Thompson; and new executive board members Joe Bennett, of Tally Embry; Bill Bishop, Willis E. Bishop Advertising Art; Syd Taffae, Syd Taffae Advertising Art; Peggy Fisher, William M. Spire.

Recent meetings included guest speakers Herb Saiger, designer/decorator chairman of the Third Annual Design Derby to be held this month at Du Pont Plaza Center; Bernard Davis, president of Miami Museum of Modern Art, and Creelman Rowland, museum director.

The club has been acting as an informal source of talent, but now has established a Job Opportunities Committee. At the end of each regular meeting, usually the first Tuesday of each month, anyone wishing to locate or relocate in Greater Miami is welcome to

be interviewed. Employers and others may contact committee chairman Seymour Gerber, Graphic Arts Studio, Pl. 7-0411.



Portland officers From left, past president John Semple, Pacific National Advertising; secretary Pat Shaylor, Gerber Advertising; treasurer Carl Laursen, Earl Heims & Associates; president Robert Huffman, Advertising Design Studio; Peter Teel, board member and chairman of First Annual Northwest Exhibit of Graphic Art; Richard Wiley, board member, Studio 1030. Vp Gloria H. Webber missing.

Philadelphia club's 25th to be in November

The Philadelphia Art Alliance will be the scene of the silver anniversary exhibit. Chairman is Hugh Purcell, asst. AD, Container Corporation of America, Philadelphia branch.

(continued on page 30)



Al Parker

Let us train your staff to take more work off your hands

I know an art executive who is the most patient of men. Yet even he used to blow his top when he had to waste valuable time on jobs his assistants should be able to handle ... correcting the mistakes of his young hopefuls ... educating his staff in fundamentals.

Now he has learned to do this: He leaves the education to us—to Al Dorne, Norman Rockwell, Jon Whitcomb, Austin Briggs, and the rest of us who founded and run the Famous Artists Schools. His staff members do their learning by mail, at home, after hours, on their own time.

More than 20% of our present students were already working artists when they enrolled. Now, they are getting the grounding in fundamentals which they missed. Under the personal guidance of successful professional artists, they are gaining the mastery of the materials, techniques and procedures of the profession. The training we offer is well known for thoroughness and sound results. The courses were created by the most successful men in the business—America's 12 Most Famous Artists. The instructors are seasoned professionals like yourself. No wonder artists who enroll become more valuable to their boss almost at once.

You can make your staff more valuable to you—and to themselves. Encourage each of them to mail this coupon or write to us. (And if that doesn't work, tell them you'll mail it for them!)

AMERICA'S 12
MOST FAMOUS
ARTISTS
Norman Rockwell
Jon Whitcomb
Al Parker
Stevan Dohanos
Dong Kingman
Peter Helck
Fred Ludekens
Ben Stahl
Robert Fawcett Austin Briggs
arold Von Schmidt
Albert Dorne

FAN	OUS ARTISTS S Studio 5053 Westport.	
Send me, withou	t obligation, information ab	
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HISS	PLEASE PRINT	
ADDRESS		
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OUNTY		STATE

business briefs

studio billings drop but outlook is good

Art buying and studio billings took a sharp dollar dip in '59's last quarter after soaring in August and September. CAM Report surveys showed activity in September at 153% of the 1957 average month but in October activity skidded to 115%, just one point over the preceding October.

Preliminary data for November billings indicates a pickup, but not a big one, with slightly less than half of the studios still falling off in billing.

General business outlook for 1960 is still optimistic, despite the steel strike, even though some early-in-the-year boom estimates have to be cut back.

Art jobs (allowing for end-of-year stay-putness) are more plentiful than artists. But there's a big but. Because salaries range from firm to up, employers doing a lot of interviewing before hiring, seek much talent and versatility in one man. This is continuation of trend of past six months. Some areas, such as paste-up and mechanicals men, finding scarcity of good men. Result: artists finding it pays to freelance. This, too, a continuation of a trend.

Straw in the wind: housing starts were expected to fall-off eventually, but dropped sooner and deeper than had been expected. Annual rate in September was 1,325,000 and in October 1,180,000.

If family incomes have dipped, spending has held up. This may be short-run good news for statisticians. But some fear too many are overextending their credit lines. The briefest out of work period or fall off in overtime may find many a good-living fast-buying consumer unable to meet his grocery bills, much less buy new cars (even compact ones) and appliances. In this connection, spending on durable goods hit a record high in the 2nd quarter of '59, fell a little in the third quarter. When final data is in for the last quarter, it is expected to show a big dip, partly because much of the market need has been met and partly because ability to buy has been both diverted and reduced.

AD NEWS

PPA 2nd national, deadline April 1

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Photographers are invited to submit 1959-60 photographs for fashion, food, travel, industry, hard goods in the Second National Exhibition of Advertising Photography sponsored by Professional Photographers of America in cooperation with Art Direction magazine. Entries should be sent to PPA (use title of the exhibition in address), 152 W. Wisconsin Ave., Milwaukee 3. Any size photo may be submitted, and reprotions are acceptable—a tearsheet on a 16x20 mount—if original photo is not available.

With each entry send all credits, a line explaining picture's purpose, and tearsheets of ad using the photo, when possible. Jurors will be ADs from New York, Detroit, Rochester, Cleveland and Chicago. Judges' choices will be presented April 22 during PPA's three day Business Management Seminar in Rochester, N. Y.

The jury panel and the jury chairman, Edward Gottschall, editor of Art Direction, will present and discuss the exhibition. The show will be available to AD clubs, other groups.

Get more gas per gallon

High Starch rating for an obvious poster percentage for all gas and oil

posters is 33%. But this one racked up a 60% total, 61% for males, 60% for females. Usual breakdown for gas and oil posters is 39% for males, 28% for females. Percentages for general poster field are 35% total, 37% males, 31% females.

This poster was so effective, reports Starch, because: It talks right to the reader. Use of station attendant gives "expert" status, ties to product in immediately recognizable way. Demonstrates powerful, instant impact outdoor delivers when all elements hit reader immediately. AD, Marvin Needle, Joseph Katz, New York. Art, Jack Wittrup. Handlettering, Tony La Russa. Copy, Alan Hahn.



New tv camera
improves reproduction

The Marconi
Mark IV, first
all new mon-

ochromatic image orthican camera in 10 years, is said to be superior to 3" camera reproduction. The new Marconi, reports Videotape Productions, New York, first to use it in this country, produces pictures that look like studio portraits, makes hair look soft and silky and unshadowed, faithfully reproduces skin values and much less elaborate makeup is needed. Other advantages include no halo or bloom when photographing lights and candles. The camera, recently demonstrated for NYADC, is distributed by Ampex Corp. of California.

Papers of the World show at Library of Ideas

A collection of papers in use, examples of stocks from around the world, can be seen at Mead Papers' Library of Ideas, 230 Park Ave. Show, open Jan. 11, runs through February. The exhibit is patterned after last year's show which pre-

sented samples arranged by color and finish. Examples are pieces which integrate the paper into the overall design, and were submitted by agency and studio ADs and SPMs.



Striking gift pack A Santa's bag arrangement makes the point for stockings as a gift idea. AD, William Taubin, DDB. Photographer, Wingate Paine. Copy, Judith Protas.



High fashion, subtlety This is an unusual trade ad for a wrist-watch. Instead of the product 2 or 3 times

watch. Instead of the product 2 or 3 times up, you have to look closely to see it on

the lady's glove. AD, Joe Goldberg, Zlowe. Photographer, Mel Sokolsky. Milton Sutton, creative director.



Gimmicking a hardsell Newspaper for magazine interest look for a four color spread

in Life, SEP and Time gave interest to heavy copy, heavy approach. ADs are Al Schroeder and Ed Thomas, Campbell-Ewald, Detroit. Artists, Harold Warnez and Harold Fluke. Wood type Gothic head, and text in various sizes, weights and styles of Bodoni and Century with newspaper rules and ornamentation. Copywriters, Bill Graefen and Tom Watts.



Canton ADs install
Joe Shorr
Advertising Artists Society's new officers are

led by AD/partner in Frease & Shorr agency Joe Shorr. Outgoing president is Mike McCann. Other officers are vp Gordon Price, Price Advertising; secretary Gerry Myers, asst. AD Ted Witter agency; treasurer Keith Miller, Witter. Guest speaker at installation banquet was Robert Reaves, AD/vp Manning Studio, Cleveland, and a former officer of the Cleveland club.

The Canton group offers copies, at \$1 each, of their recent Annual of Advertising and Editorial Art. From E. Harold Boyles, AD, H. M. Klingensmith Advertising, 2601 Cleveland Ave., N.W., Canton, O.



Who needs copy Honey Harbour Co. of North Holly-

wood believed in the completely visual approach for its Woolite campaign. Editorial illustration look is so strong that some pubs inserted "Advertisement" in upper top background. Ads are William Kahn (New York) photographs of talkand look-producing situations with product spotted in the setting. Kahn, who never uses professional models, here has window dresser Ralph Lloyd surrounded by the photographer's one time neighbors in Stuyvesant Town. Campaign was created by Woolite president Harvey Hewitt, his PR counsel Ted Warner and Kahn. AD, Joseph Jowaisas, Hoyt. A merchandising brochure of the ads is getting good response from retailers, reports Hoyt.



Tea party at DDB Here's the usual Doyle Dane Bernbach touch for its new tea account, Salada (Salada-Shirriff-Horsey). Theme, "the #1 tea in Boston," is based on

triple peg: Boston's historical connection with tea, of course; the account's HQ is there; the city is top tea consumer in the nation according to Tea Council survey and Salada leads sales there. AD, Bernard Gilwit. Photographer, Richard Elkus. Copy, William Bernbach.



Emotional specific Telling efpoints up broad problem fect of this newspaper

page – interpreting a complex story by dramatizing one facet in simple documentary style—stopped the NYTimes for one. After the page appeared in the Times, they editorialized ("The Long, Long Ride") on ad's message. AD/design, Richard Ackerman, Edwin Hanft Co. Photography, Hugh Bell. Copy, Edwin Hanft.



B/w for interest, ROP newscolor spots for product paper ½ page

for Princess Marcella Borghese mascara at Neiman-Marcus relies on Dave Renning's design of b/w magnified screen, superimposes a purple and a yellow eyelid for product benefit. AD, Art Shipman. Copy chief, Laura Rivers, writer, Jay Bosten.



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3)

Lighthearted trade campaign wins DMAA trophy product (Ta-

Fitting the theme to the lon's Little

Zip, a zipper developed for the lightweight look in men's fashions) in a series of mailings widely variant in design but all in one major vein won the Direct Mail Advertising Association's Gold Mail Box Trophy. Top award was chosen from the 50 best in the Direct Mail Leaders Contest. The entire campaign was by KGA Sales Promotion Agency, working with Richard F. Powers, Jr., director of advertising, Talon, Inc.

Submitted in the \$50,000 and up category, the campaign included an introductory 4 page folder adapted from a trade ad, and five dimensional pieces mailed at three week intervals during the selling season. The series used all printing methods, varied paper stocks, and other materials. Each piece was sent in a gold box, with individual blue, black and white labels.

AD Seymour Leichman created the campaign and when he left KGA, the series was taken over by Joseph Suplina and designer Michele Savino. Includes work by free lance illustrators Bob Blechman and Lou Meyers and letterer Martin D. Oberstein.

1) First mailing was a dictionary with product sample. Theme: "spelling out" and "definitions" of reasons to buy product.

2) A dinosaur paperweight, actual museum reproduction, and Blechman-illustrated booklet. Theme: heavy zippers will be as obsolete as dinosaurs.

3) For theme of elegance, this mailer had a real jar of caviar on a king's throne. Copy panel folds out for "red carpet" treatment.



Chicago album cover Designer Emdisplayed in Moscow mett McBain's

four color al-

bum cover was part of recent display at American National Exhibition in Moscow. McBain, former head of Playboy's promotion art, aimed for stopper impact, knowing that almost 90% of album sales are attributed to cover art and design.



That blurry look- Trend to this kind but in art this time of illustration has mostly been photo-

graphic, but Y&R AD Guy Rainsford used art for Sanka's magazine campaign. Big warm color areas plus textures (paint or casein on rough textured paper) plus cartoon treatment for figures do the job. Design, Bob Wall. Art for this and three others by Lionel Kalish; more later by John Falter. Copy, John Kuekes.

JEC elects

New officers are chairman Bill Duffy, head TV AD McCann-Erickson, representing ADC; vice chairman Bob Chambers, illustrator, and treasurer Al Tartar, illustrator, representing Society of Illustrators; secretary Ernest Brown, free lance AD/illustrator, Artists Guild. JEC members are, from ADC: Mitch Havemyer, Russ Hillier, Walter Nield; SI: Tran Mawicke, JEC retiring chairman, and Al Kortner; Artists Guild: Adolph Treidler, Linn Ball, Bruno Junker.

Swiss publication asks for samples of American design

Upcoming issues of Neue Graphik (New Graphic Design) will feature examples of American automobile and truck advertising, and other work of top American designers. Samples of ads and photographs of them, plus credits for design, execution, colors, publication date, should be sent to Josef Muller-Brockmann, Bahnhofstrasse 110, Zurich 1, Switzerland.

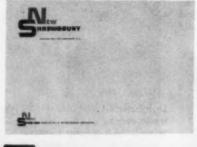


Alexander Stauf



Philip Kaplan

Finson-Freeman Alexander Stauf, 15
promotes 2 years an AD at the
lithography and display firm, has been named chief AD.
A member of the NYADC, he has more





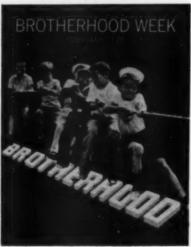


NJ community with a corporate image

A red, black and white NS symbol,

for New Shrewsbury and "new sites" keynotes the campaign by the New Jersey borough to attract business and industrial firms. NJ Bell's AD Tom Ruzicka designed the interlocked block letters for New Shrewsbury Industrial Congress. It is used on borough stationery and documents, road signs, municipal vehicles, shoulder patches for police. The campaign has begun to bear fruit, with several firms crediting in part Ruzicka's campaign brochure for their decision to move in.

than 30 national awards for display design. Philip Kaplan, with E-F for 20 years, has been promoted to supervising AD. Both men are inaugurating a new creative program for their staff of 10 ADS.



Brotherhood Week The National Conference of Christians and

Jews will present Brotherhood Awards and Certificates of Recognition for ad campaigns, cartoons, photographs with captions, motion pictures, tv programs. Theme of the week moves away from the symbolic art of other years to, as NCCJ mass communications director John P. Hudak says, "put more human in human relations." He designed it with a cropped stock photo, and lettering by Warren Alan Kass. B/w and blue.

nead

(continued from page 25)

Milwaukee's deadline March 17-19

J. R. Schauble, exhibition chairman, announced entries for the club's annual exhibition must be received between March 17-19. Judging will be held March 25-26. Awards dinner will be held April 27, opening night of the exhibit which continues through May 15. May 5 a career program for art students, Jobs in Art, will be held.

chapter clips

Columbus: Edward Carter, director of tv and radio, Ralph Jones Co., Cincinnati, was guest speaker for installation banquet.

Montreal: Panelists for recent meeting on ad preparation were Militza Anisch of Dominion Oilcloth & Linoleum, representing viewpoint of client; Jack Mc-Bride, Cockfield Brown, AE; Art Schumacher, J. Walter Thompson, AD; Gregory Friend, Vickers & Benson, copy; Paul Schlacter, Stanfield, Johnson & Hill, production. Al Cloutier was mod-

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Philadelphia: Recent program featured Antonio Frasconi, who was presented with the AD Medal of Achievement, and an exhibition by Berman-Steinhardt Studio. Al Shapiro is club chairman of monthly exhibitions, and may be reached at Harvey-Thomas, 3 Penn Center, LO 7-4445 . . . John Parker is chairman of the special events committee . . . Two students of Museum College were recent meeting guests, a practice club plans to regularize . . . Vp Joe Gering addressed the Philadelphia Artist Guild . Members who are graduates of the Philadelphia Museum College of Art are invited to attend PMCA Alumni Association luncheons held each Thursday, 12-1:30, Conference Room at the college, Broad & Pine Sts. Cost \$1.

Toronto: Panel discussion by six photographer members was chaired by Hugh Robertson. Speakers and their subjects: CBC AD David McKay, slides for twepro; Gordon Rice; color printing processes; Paul Rockett, more liaison at earlier stage between agency ADs and photographers; Walter Curtin, preference for miniature camera for advertising; John Sebert, behind the scenes shots on recent jobs; Peter Croydon, problems of photographer taking over from advertiser's rough.

Washington: Club furnished the panel of experts for Fourth Annual Magazine Seminar conducted by Washington chapter of AIGA. AIGA president Joe Kimmel, AD US Chamber of Commerce, appointed Ken Brown seminar chairman. Panelists were Jack Beveridge, Paul Dunbar, Jim Fisher, AD club president Bill Highberger, Gene Hoover, Joe Kuney, Hubert Leckie, Jack MacLeod, Hulon Noe and Joe Taney.





controlled exaggeration in business advertising

"Controlled distortion" (or "controlled exaggeration") is a familiar term in art circles. If the generally accepted meaning of this term were changed slightly, it would describe certain types of advertising illustration. As an art term it refers to distortions to heighten emotional or symbolic connotations. A standing figure with arms straining upward, for instance, may communicate aspiration, but this feeling is intensified when the horizontal dimension is minimized and the vertical dimension exaggerated.

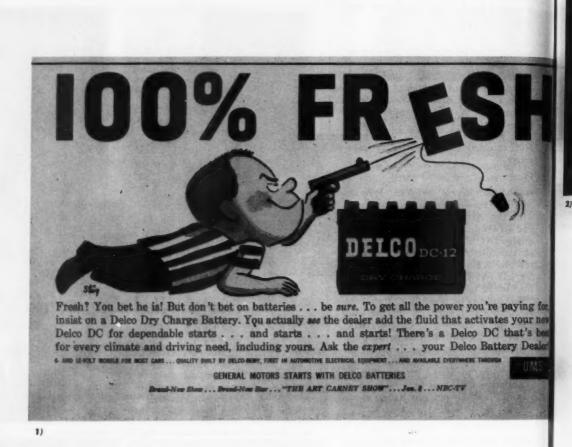
"Controlled exaggeration" in advertising highlights an important product feature without losing control of the reader's impressions or reducing believability. The two illustrations reproduced here use this type of exaggeration.

A Starch Reader Impression Study of the Baker-Raulang advertisement on the left showed that the vertical dimension, accentuated by cropping, dramatized the lifting capacity of the truck without questioning the advertiser's veracity. This exaggeration also heightened the meaning of the headline phrase "floorto-ceiling utilization." Only 1 of fortyfive readers interviewed was aware that the unusual proportions of the photograph might have something to do with the impression of extreme height communicated.

The illustration on the right, one page of a two-page Dow Plastics advertisement, uses exaggeration inherent in the camera angle. This exaggeration highlights the "lightweight" product feature mentioned beneath the illustration. Since ease of handling is an important consideration in the building industry, this product feature assumes great importance to readers in the field.

exaggeration need not misrepresent . . .

If techniques of this sort are to be used successfully in advertising, it is important to remember that the key word is exaggeration, not prevarication. The Baker-Raulang truck can lift stocks to a great height, and Dow Styrofoam is an extremely light material. Controlled distortion can highlight an important existing product feature, but it cannot create a product feature. If the impression communicated by the illustration does not square with reader experience, then the believability of the advertiser's entire message will suffer.



WHAT'S NEW...WHAT'S BEST

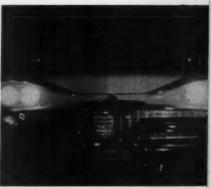
Art Direction's critic panel watches direct mail, displays, illustration, photograpackaging, newspaper ads, consumer and business magazine ads, posters, TV











6)



aying for

hotogra

ers, TV

Half-page 4 color magazine ad for Delco Batteries gets across total selling pitch in two posterized words and humorous approach that doesn't dilute the hard sell, makes it more palatable. AD, Bob Forlenza, Campbell-Ewald, Detroit. Artist, William Steig. Copywriter, Charles Foote. Head, Lettering Inc. Text, Century Expanded.

2) Contemporary art in the magazines

One in portfolio of eight paintings by Sam Fischer for AD Leo Lionni, Fortune. Reproduced in full color, they were another example of his use of exciting art. 3) Uncontrived and memorable

Line of stationery items for Butler Bros. is refreshingly appropriate—looks right on the 5&10 counter. Logotype, emphasized against backgrounds of light gray, black and cerise or blue, is easily recognized. Designed by Morton Goldsholl Associates.

4) Elegant handling avoids corn

Though subject matter of folding box design for B. F. Goodrich drugstore items is large shots of babies and pretty girls, handsome photography and creative box construction give the standout appeal needed in the sundries department. Designed by Smith, Scherr & McDermott, Akron.

5) Characteristic symbol for display

Collapsible Eistel Tower serves as indoor and window display for Air France, New York. Printed with rubber dyes in blue and black on white liner corrugated paperboard. Creative and production, Container Corp. of America Specialty Div., J. F. Kilcullen, mgr. Structure by Mel Custer, CCA. Artwork, Air France art dept.

6) Nongimmicky but dramatic tv

Dodge commercial shows a test run in the rain, with about a solid minute of different angled shots paced to sound. Idea by Bob Mack, vp radio/tv Grant Advertising, Detroit. Writing, directing and editing by Bob Woodburn, Alexander Film Co., Colorado Springs. Camera, Harry Walsh, free lance.

Karl Fink, in-

Georg Olden, irector of raphic arts. RS.TV

Garrett Orr.
astern AD.
utdoor Adver-

Herbert J.
ohrbach, Jr.
anistant to the
resident, Direct
fail Advertising
association.

) Peter Palazzo dvertising & visual director of Jenri Bendel.

George Krikian, promotion D, Look.

John James on, AD, J. M lathes, Inc.

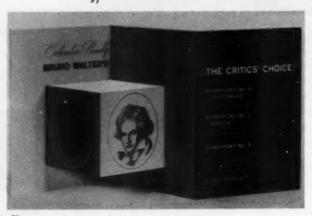
) Gabryel de fillion-Czarncki, designer: ontainer Cororation of merica.

Lester Rons

) Onofrio Pacme, associate rector of the department,



7)



1937

1960

JAGUAR

presents the sign 3.8 Laxury Sports Sedin

•

7) Symbolical portrait
It has sensitive color, unusual breaking of space, and uses textural qualities of the 35mm blown up to full page size. Esquire AD Robert Benton shot Sophia Loren in ticket booth of a Broadway theatre.

8) Dignity for record stores

3D counter card has restrained layout, but adds interest by contrasts. Surfaces oppose concave and convex angles. Portraits' techniques are an 18th century engraving of Beethoven and a scratchboard of Bruno Walter. Card, 12x24, self supporting, is printed in gold and

blue. Designed by Peter Adler, asst AD, Columbia Records.

9) Gravitational motion

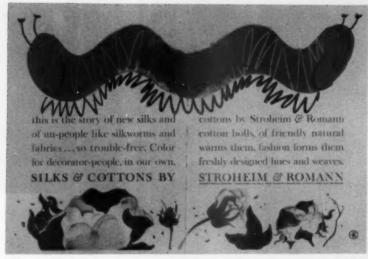
Two car photos are turned on end in this newspaper ad to create more excitement than possible with conventional treatment. Vertical cropping heightens feeling of speed, leads reader into straightforward informative copy.

AD, Stephen Baker, C&W, reports, "Credit should go to the client (for accepting) such an unorthodox photographic approach . . . auto photographic taboos have long limited creative people . . . Our interest was to get a picture expressing speed without blurring the car, (blurring) would have been artistically





11)



12)

fine but a mistake from the point of view of selling a new model . . . I don't know how effective this ad was, but one thing I do know: the next day the Jaguar showroom in New York was packed with people asking about the new 3.8."

Photographer, Richard Isaacs, Dirone Photography. Copy, head by Baker, text by copy dept. Type, Caslon.

10) Design + appetite appeal

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Brilliant coloring—warm tones of beer and bottle strongly complimented by rich grays, blues and blacks in decorative background—plus taste emphasis in rendering of glass of beer add up to effective holiday poster (used originally in December 1957). AD, Pat Nolan, Campbell-Mithun, Minneapolis. Foreground art, Carl Paulson, New York. Background, Eyvind Earle, Hollywood. Lettering, Artists, Inc., Minneapolis.

Note: C-M vp and exec AD E. Williams Burke points to scattered home bases of people involved as an indication of how location of agency, client, designer and/or artist is of no consequence in buying creative art today.

11) Animated cutouts for whimsy

Feeling of dimension for color Pepsi Cola theater trailer achieved despite flat paper cutouts by placing characters against backgrounds. Stop motion, not typical animated technique, used for collage of materials including borders cut out of books, artwork cutouts, etc. AD, Jerome Ansel, Ansel Film Studios. Creative and art, Murray Tinkelman. Music by Music Makers.

12) Offbeat trade ad

Color, (yellow, blue, black and gray) design, and copy for trade spread has offbeat interest for fabric house. Account, known for traditional fabrics, wanted new emphasis on collection of modern prints and textures, so AD/ artist Mel Stabin, Jamian, developed a modern image rather than delineating offerings. Copy, Joyce Litt. Baskerville type.



Sports Illustrates



WHAT'S NEW...WHAT'S BEST. VISUAL VITALITY IN THE EDITORIAL PAGES

the girly books go designy; Sports Illustrated shows off two exciting photo approaches; two illustrators make their American debut



Mustrated

0

Playbox





Escapade

If some of the most colorful plants flourish in desert soil, some of the freshest editorial layouts thrive in most unlikely publications . . . the girly books and the former girly books gone literary.

Between bosoms in Escapade, for example, you will find this spread of a racing car reflected in the water's edge and its companion title page with the mirrored type treatment to match. AD John Berg, photographer Sid Latham.

John Berg, photographer Sid Latham. Or in Playboy (Arthur Paul, AD) you'll find this fresh type-photography headline treatment with an overhead shot of a soup plate making the "O" in the title, the spoon pulling the reader's eye from headline to subtitle, or a sensitive illustration (by Herb Davidson) for a Jack Kerouac story.

Young, talented, restless ADs have a way of getting on the promotion staffs of the big magazines. But what they really want is "a book of my own". The big spots might not be open to them, but there's often an opening and a freer hand at such magazines as Escapade (John Berg moved there from a promotion spot at Esquire) or Nugget (Bill Page came from Look).

Sports Illustrated came up with two of its most exciting photos in recent issues. The goldfinches in an aerial dogfight over food were photographed by David Goodnow with the help of the birds who triggered the shots by running afoul an elaborate electric eye arrangement Goodnow created.

The blurred basketball shot is photographer John Zimmerman's interpretation of the continuous action of the game, which he finds misrepresented by action-freezing shots. Focus was on basket, images of players is softened, heightening action effect. He also shot through a sheet of glass smeared with vaseline except for a clear 3" circle. Low angle accentuates leaping figures.

Two illustrators were introduced to the American market in year end issues of Family Circle. Not shown here, but if you want to check on them they are Henry Koehler (pages 44-45, December) and Canadian artist Ken Dallison (pages 46-47, November). illustration swings to more drawing, less painting, more expression, less literalness, design, both within the illustration and the way the AD handles it

Good drawing plus unfinished painting, less realism, and design characterize an increasing number of top advertising illustrations. That's how Austin Briggs, illustrator and chairman of Illustrator's 60 advertising illustration jury, sees current trends.

This second annual exhibit, sponsored by the Society of Illustrators, drew 2400 entries, selected 330 pieces for showing, in five categories: editorial, advertising, TV, book and institutional illustration.

Chairmen of all juries generally agreed with Briggs.

Some of their comments:

"We saw a return to normalcy in good drawing . . . better craftsmanship, although the nodrawing school has not yet run out". Ervine Metzl, chairman of the book jury.

"There's less trickiness, a leaning to a sort of old master draughtsmanship, plus an effort to create a feeling that is more expressive than literal". Wallace Richards, institutional publications jury chairman.

Joe De Mers, chairman of the editorial illustration jury, found a continuation of last year's trends toward avant gardism, no real new trends. Willis Pyle (TV) agreed. Exhibition chairman,

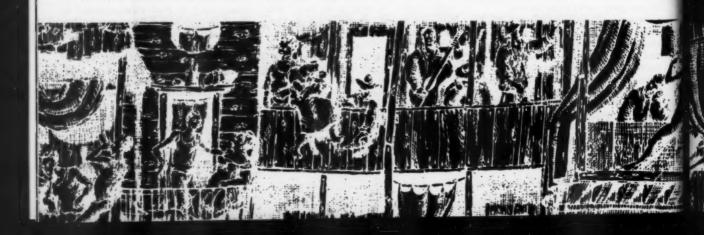
Harry Carter, who reviewed all entries in every category, found. "artists painting more freely, with more imagination".

better drawing . . .

If some of the top illustrators of the past few years—both the old pro and the younger talent—are outstanding for their drawing skill, a look through current illustrators reveals too little real drawing ability. This is a hangover from the art school emphasis on design and the desire of many young artists to make a name quickly via freshness and imagination with textures, imbalance, individual styles, coupled with an impatience if not inability to learn to draw. The exceptions, such as relatively young illustrators—Robert Weaver and Harvey Schmidt—have hit the top quickly because in addition to their design sense they are excellent draughtsmen.

design inside and outside the illustration . . .

A year ago the judges of the Art Directors Club of New York exhibition reported less design emphasis in advertising, more of a design feeling in the illustration, a willingness to let the illustration carry the ball without having to compete with design. This ties in with Starch findings



ANNUAL EXHIBIT

STRATORS '60

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ANNUAL EXHIBIT

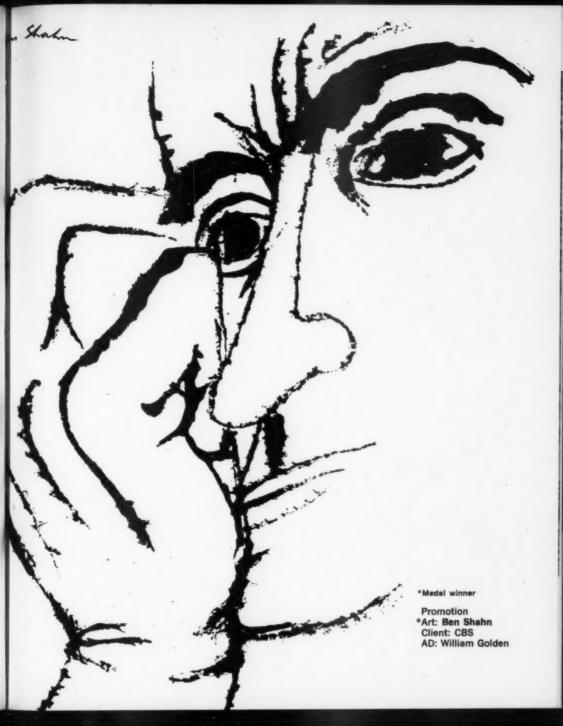
LLUSTRATORS '60



Advertising Art: David Renning Client: Neiman-Marcus AD: Arthur Shipman



Illustrators '60, the second national exhibition of illustration, showing through February 29 at the Society of Illustrators in New York, is dedicated to the continuing advancement of illustration. Through it we hope to increase the awareness of the leaders in industry and commerce to the intrinsic values of illustration, and to bring to the interested public a comprehensive view of the present and future of illustration. Harry Carter, Chairman



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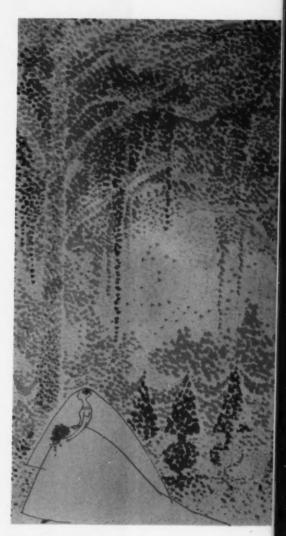
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Ad *Art Cli AD Advertising
*Art: Tomi Ungerer
Client: New York Times
AD: Jack Steinau, BBDO

Promotion Art: Jack Potter AD: Walter Glenn, Young & Rubicam





Advertising Art: James B. Howard Client: Neiman-Marcus AD: Arthur Shipman





*Art: Tom Allen Publication: Esquire AD: Robert Benton

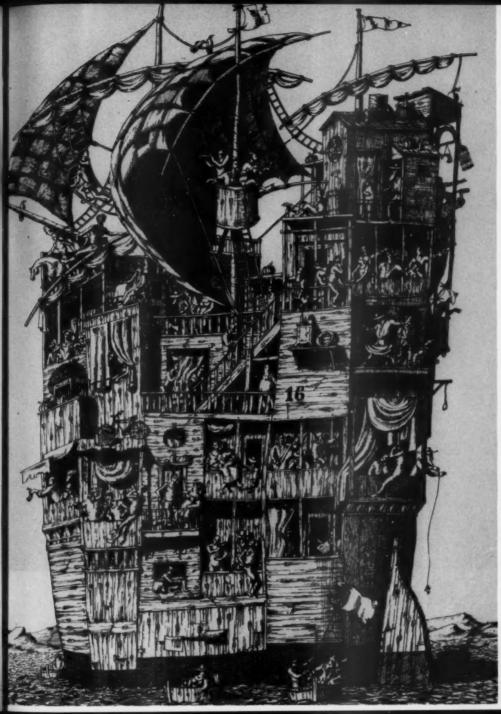
Editorial Art: Al Parker Publication: Ladies Home Journal AD: William Fink



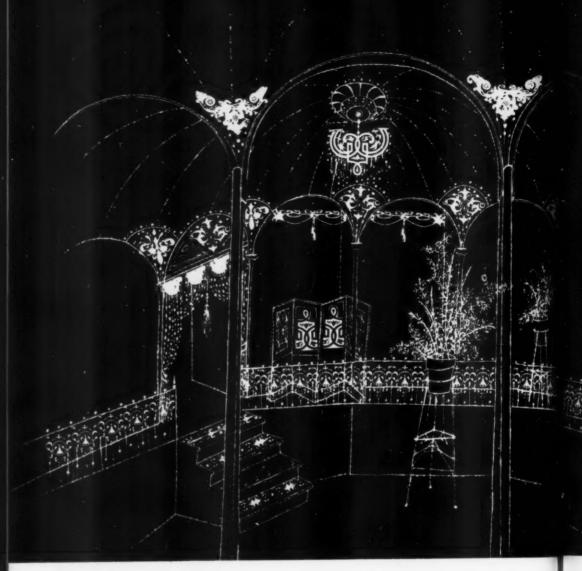
Editorial, experimental Art: Roger Pontbriand



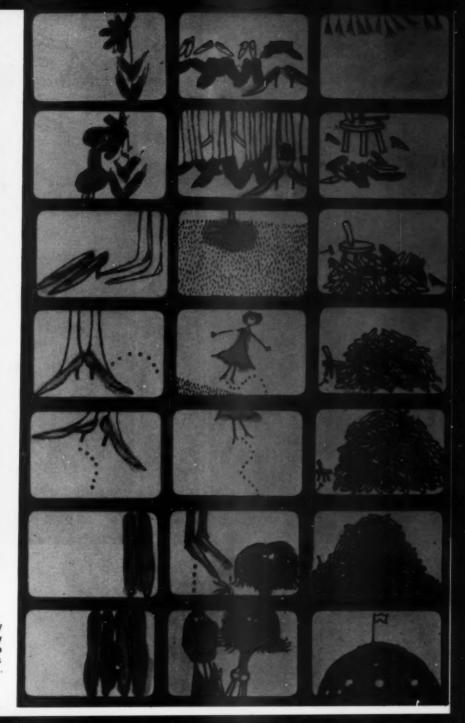
Editorial Art: Domenico Gnoli Publication: Horizon AD: Irwin Glusker



Editorial co Gnoli Horizon Glusker



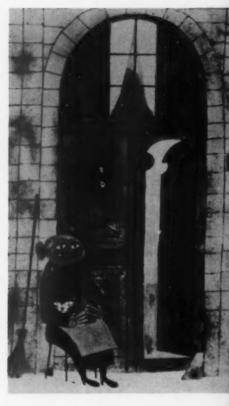
TV Art: Jane Sai Client: CBS-TV AD: Robert Tyler Lee



Art: Paul Harvey
Client: Capezio
AD: Abe Liss



Book
*Art: Alice and Martin Provensen
Publication: Giant Golden Book, "Myths & Legends"
AD: Ole C. Risom



Book Art: Miroslav Sasek Publication: "This is Paris", Macmillan AD: Lee Ann Deadrick

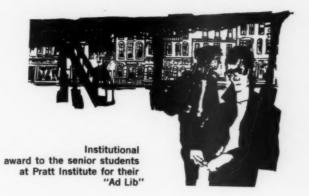


Institutional

Art: Harvey Schmidt

Publication: The Lamp

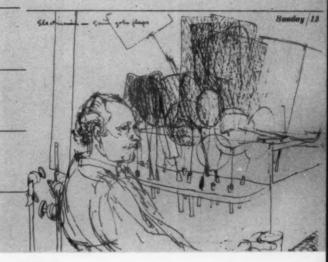
AD: Anne Adams



September

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Saturday | 12



Institutional Art: Henry Koerner Client: CBS AD: William Golden



Institutional Art: Jack Gregory

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at edi that a good illustration is by far the major attention getter and readership builder, outpulling layout, typography, and all other visual elements combined.

But this year something new and exciting has just happened that may revise this thinking. McCall's magazine has changed from a staid format, which did not "compete" with its illustrations or photographs, to dynamic layouts for each individually handled article.

AD Otto Storch's and Bill Cadge's new treatments give the illustration a new vitality. Realistic illustrations, by top names, which for years have seemed dull and old hat, now come to life, tremendously point up that it isn't the illustration alone but its treatment that creates impact. While illustration swings away from realism, McCall's shows the editorial and ad world that realistic illustration can be contemporary. Their readership scores are not in yet, but circulation and ad linage has soared.

a deliberate naivete...

What amounts to a contradictory sophisticated naivete was noted by Austin Briggs who finds in the incomplete painting, the retention of broken lines and technical imperfections deliberate ingenuousness. Briggs finds this good selling if not always good art in that it adds credibility to the illustration. It has "more power than a polished piece because you feel right there . . . it's more honest . . . this aspect of today's illustration is excellent . . . it's a carryover from the gallery people".

imitation . . .

Not new, but still with us, is imitation of individual styles. Once again it leads to some of the year's worst art. Specifically, this year's imitators of Ben Shahn. They lack his warm and deep emotion, capture only superficial tricks such as heads and hands too large for bodies. Result: poor drawing, poor communication.

tomorrow's direction . . .

Trends are discernible in Illustrator's 60:

- a shifting away from the fully painted illustration. This may supersede realism in the round where the camera dominates anyway. In this connection the trend will be to artists who combine contemporary design with originality and drawing ability.
- if McCall's influence should break beyond the confines of its own department, more exciting editorial layouts that fully exploit realistic art.

The top winners in each category of Illustrator's 60 are shown here. The full exhibition is running at the SI through February 29. An Illustrator's 60 annual will be published with Howard Munce as editor and Lester Beall, designer. Show chairman was Harry Carter. Juries were:

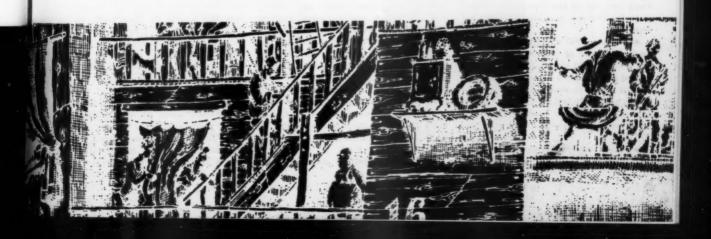
Advertising: Austin Briggs, Robert Atherton, Wallace Elton, Charles Tudor, Hugh White.

Book: Ervine Metzl, Jan Balet, Gyo Fujikawa, Joseph Low, Henry Pitz.

Editorial: Joe De Mers, Albert Dorne, Harvey Schmidt, Otto Storch, Robert Weaver.

Institutional Publication: Wallace Richards, Dean Ellis, Leonard Leone, Walter Murch, Harlow Rockwell.

TV and Film: Willis Pyle, Lars Calonius, Abe Liss, Alphonse Normandia, Jack Zander.



advertising's 1949-59 boom a bust to the average illustrator

For years, art pros have known photography was increasing its share of assignments,

Now, illustrators have measured how deep the bite has been.

"Confucius say: Man who bury head in sand presents excellent target."

With this slogan as a starter The Professional Practices Committee of the Society of Illustrators got to work digging up some economic facts about their members, found the average illustrator, who earned \$13,493 in 1947, would have to earn \$19,430 in 1957 to just hold even, actually earned \$17,778. This represents a drop of a little more than 9% in real income. (Other data shows his real income may be off as much as 12%).

The study also showed that, in the same period, other segments of advertising were booming, and revealed much personal data about the "average" illustrator. Such as:

· Family status-average illustrator is 48.5 years old, married, has two children and one dependent, owns a \$38,110 home, 2 cars, carries \$29,886 life insurance. About one in four have additional investments of \$23,894.

• Education - Of 140, 134 finished grade school; 125 high school; 52 went to college with 24 getting degrees. 110 went to art school.

• Professional background-The average illustrator has been at it 24.2 years. Only one out of ten represents himself entirely. The rest have part or full time

• Income-1957 average was \$17,778, an average rise of \$428.50 annually for the preceding 10 years but a drop of 9% in real income when balanced off against cost of living increases. 76 reported incomes under \$20,000 for 1957, 59 topped that figure. Highest was \$75,000 with 11 reporting incomes from \$40,000 to \$75,000.

• Major concerns-remarks on the survey forms returned to the Committee indicated concerns with: relation of illustrator to agent; pay for extended use and re-use of illustrations; kickbacks; passing on of production costs to client; need for better professional attitudes by illustrator and agent; need for education in advertising.

- Type of work done-Of 140 illustrators (this figure excludes agency employees, studio partners, easel painters, retired members who also responded to the survey) 55 do advertising illustration only, 66 do both ad and magazine illustration. 13 do only magazine illustration and 6 specialize in book illustration. Advertising, then, is the primary source of income for the great majority of illustrators. In this connection the study notes that advertising has grown much more rapidly than has the illustrator during the past decade. While the illustrator's real income has dropped advertising has been going in the opposite direction. Note:
- total appropriations up from \$4.5 billion in 1947 to \$10.5 billion in 1957.
- magazine circulation up 109% in 10 years; newspapers up 88%.

• magazine page rates up 100% for b/w, 85% for color. (Based on 8 leading mass magazines, single page rates.)

• Illustration cost is a small fraction of space cost. One example cited in the study was of \$1000 illustration used in a hypothetical b/w ad in Life, Look, SEP, and Time. Space was \$82,000. Illustration cost was 1.21% of space cost.

· Photos swamping illustration. Of 2880 pages of full and fractional page ads studied in 44 issues of 7 leading magazines, 2180 used photography, 700 used art, giving the camera 75% of the

• Figure illustration only 13% art.

Realism was most widely used approach.

· Art materials costs up 40%.

· Model costs up 100%.

· Are you keeping up? The study includes the following data which was reported in Nov. 22, 1958's SEP. (Based on a married couple with two children.)

If your	In 1958	Increase,
income in	you must	just to
1946 was	earn	stay even
\$ 3,000	\$ 4,445	48%
5,000	7,343	47
7,500	10,933	46
10,000	14,485	45
15,000	21,411	43
25,000	34,483	38
50,000	67,607	35

Some extra copies of the report are available on a first come, first served basis. Address Mr. Robert Chambers. Chairman, Professional Practices Committee, Society of Illustrators, 128 E. 63rd St., New York 21, N. Y.

Other committee members who helped Mr. Chambers compile the report were Robert Geissmann, Homer Hill, Woodi Ishmael, Roy Tillotson, Jack Tinket, Adolph Treidler, and Dean Ellis.

The work of the Professional Practices Committee is just one example of how the Society of Illustrators, in the past few years, has tried to face up to today's market conditions and to fight back. Other major activities include participation in the Joint Ethics Committee, sponsoring the exhibits of illustration in 1959 and again in January and February of 1960, and publishing of annuals based on the exhibits. By these positive acts the Society aims to keep buyers illustration minded, reverse the downward trend in illutrators' incomes and share of the market.

here they are —

11 outstanding candidates
for art directors'
highest honor—the

NSAD AWARD



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Eleven art directors have been nominated for the 13th Annual NSAD Award. Now it will be up to members throughout the nation to decide, by their votes, who shall receive the honor.

In a time when many art directors feel that they do not receive enough recognition for the vital contribution they make to commerce, the NSAD Award provides a medium for honoring outstanding achievement in art direction.

It is awarded for "worthy contribution to the craft." The contribution may have been made during the past year or over a longer period. Awarding of the symbolic brass and wood T-square trophy confers upon the recipient, in effect, the title of "art director's art director."

Photographs of the 11 candidates, samples of their work, and brief biographies appear on the pages that follow. Ballots and voting instructions are going out to all member clubs.

The highest honor that can come to an art director is the NSAD Award, which makes him the art director's art director and art director of the year. The honor is especially meaningful when it is supported by a large vote. If you are a member of an art directors club affiliated with NSAD, be sure to send in your ballot.

> Wm. E. Pensyl Chairman, 13th Annual NSAD Award Committee



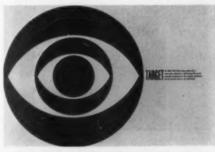
William Golden

Creative Director of Sales Promotion and Advertising of the CBS Television Network, Bill Golden was the creator of the CBS Television "eye". 48 years old, he died October 23, 1959.

His work in broadcasting promotion influenced the entire field of print advertising. He joined CBS in 1987 after working with Conde Nast publications.

He was a pioneer in engaging top artists to work in advertising. His own design and typographic talents have been recognized internationally. He was a member of the Board of Directors of the AIGA, and in 1959 a panel member at both "Typography USA," sponsored by the Type Directors Club, and the Ninth International Design Conference.









James N. Hastings

Vice president and head AD at Detroit's Campbell-Ewald, James N. Hastings entered advertising on the West Coast. Born in Seattle, he studied at the California School of Fine Arts, San Francisco, began his AD career with Bowman, Deute, Cummings and headed their Honolulu office 1939-41. He directed the Puget Sound Navy art department until 1945, then joined McWilkins, Cole & Weber, Seattle. In 1947 he moved to Los Angeles, R. W. Webster Advertising, leaving there eight years ago for Detroit.

Adept at hard-sell advertising as well as at producing "pretty picture" ads, his accounts are diversified, highly competitive, among the largest in their fields.









George Lohr

It's 46 years since George Lohr helped introduce modern art to the Capitol. An exhibit of many of the pieces from the famous Armory show was brought to Washington where the French Moderns were ridiculed for six weeks. Almost half a century later George Lohr is still in D.C., running the studio he founded in 1922. It was one of the first combination art-photo services. The camera department was added in the mid-thirties.

A pioneer in candid photography, today he is concentrating on magazine and brochure design and illustration.

He is past President of the Washington Chapter of the AIGA and currently AIGA Regional Vice President, as well as past President of the Art Directors' Club of Metropolitan Washington.









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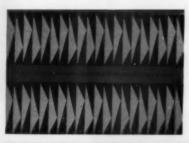
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Noel Martin

A consultant designer, typographic and art director, Noel Martin is associated with the Cincinnati Art Museum of which he was Assistant-to-the-director 1950-55. He studied fine arts at the Art Academy of Cincinnati. His work was first seen nationally through publications of the Cincinnati Art Museum and the Museum of Modern Art exhibition, "Four American Graphic Designers", 1953.

Noel is also a consultant with The Champion Paper & Fibre Co., and recently redesigned The New Republic magazine.

He's had his share of medals, one-man shows, group exhibits. In 1953 he was panelist at the International Design Conference and in 1958 at the World Seminar on Typographic Design sponsored by the Type Directors Club.









C. Marvin Potts

Executive AD and Vice-president for Chicago's Foote, Cone & Belding, Marvin Potts dreamed up the smiling pitcher for the Kool-Aid ads several years ago. Although today his work is primarily supervisory, Kool-Aid and Kotex ads shown here are from campaigns on which he did initial layouts.

His art department is also active in television and is responsible for the video portion of commercials for such accounts as Armour (Dial soap and shampoo, Liquid Chiffon, Dash Dog Food and others), Ford Motor Co. (Lincoln-Continental), Hallmark, Hertz Corp., S. C. Johnson & Son (auto products, insecticides, Klear, Bravo), Kimberly-Clark (Kotex, Kleenex, Delsey), Kraft Foods Div. of National Dairy Products Corp. and General Foods Corp. for many of their products.









Siegfried Reinhardt

Came to the United States at the age of 3, in 1928. Became a citizen in 1936. Studied at St. Louis' Washington University (English Literature) and is self-taught in art. He's a consultant AD, designer of stained glass windows for Emil Frei, Inc., an instructor in painting and drawing at Washington University.

His paintings (he completed 35 in 1959) are in ten permanent collections including the Whitney in New York. His work is also in many private collections, has been winning awards since 1943. Mr. Reinhardt is also a muralist, a radio and TV lecturer and has had his work published in many newspapers or publications, most recent being Nov. 16, 1959 Life.













Art Shipman

Neiman-Marcus AD Art Shipman came East to Dallas from Southern California. On the West Coast he teamed with Udell Madden and created everything from letterheads to P.O.S. displays, stop motion movies, direct mail, packaging, and of course, ads.

His work has won many awards in East and West Coast shows and has been shown in Graphis.

At Neiman-Marcus he heads a 20-people department, does the finished art inside, turns out 450 to 500 ads per month and wins awards by the barrelful. Latest haul: 22 ads included in the current West Coast show.





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For the past half of 1959 ADs everywhere have been watching McCall's layouts, illustrations, photos, and handling of type. McCall's got its new look from its old AD. Otto Storch has been with the magazine since 1953. In 1954 he became AD. New management and a new editor encouraged his creative thinking for the magazine this year.

He studied at Pratt Institute, Art Students League, Art Associates, and the New School for Social Research.

He was formerly Art Editor of Better Living and AD for Jens Risom Design, Inc. He's also freelanced, and has seven awards from New York ADC shows. He's a member of the New York club.





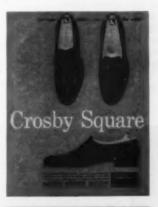




Fred Terry

AD with Milwaukee's Hoffman, York, Paulson and Gerlach, Fred Terry has served in all the offices of the Art Directors' Club of Milwaukee, was chairman of ADCM's first exhibition, is a present member of its board and representative to the NSAD.

A winner of national packaging awards, ADC and advertising citations, he's an advocate of emotional appeals in advertising and an opponent of superficial cliches. He carries his battles for these beyond his office, addressing art school conferences and business groups to develop better understanding among ADs, artists, business men.









Robert W. Wheeler

Bob Wheeler really knows advertising and people coast to coast. Born in Paris, Tennessee in 1909, he went to high school in Texas where he also worked in sign shops, newspaper and engraving art departments. He studied at Chicago's Art Institute, worked in ad agencies in Chicago, Milwaukee, New York, freelanced a while then in 1940 joined Y&R.

The agency shifted him to L.A. where in recent years he has won national acclaim for his fresh approach to food advertising. Featuring Hunt's Catsup in Vogue and Harper's Bazaar was his challenge. Perhaps better than his collection of AD and AIGA medals he enjoys the many comments from fellow ADs who say of many of his Hunt's ads, "I wish I'd done that."









Henry Wolf

Last year Henry was chairman of the 38th exhibition of the New York ADC. And last year he switched from AD of Esquire to Harper's Bazaar.

Born in Vienna in 1925, he studied in Paris, came to the United States in 1941. Before joining Esquire, which he subsequently redesigned, he worked with agencies and the Department of State.

Henry teaches at Cooper Union, is a former chairman of the AIGA Magazine Clinic. His work on Esquire and at Harper's have won many awards.









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skilset/brightype is of important interest to advertising managers, art directors, production managers, as well as management and personnel of publishing, printing and engraving firms.

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160 MURRAY STREET, NEWARK 5, N. A.
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in Philadelphia

ADs management minded? Art prices too low—too high? ADs gripe too much?

Last month Art Direction began a report on the recent panel discussion, The Changing Role of the AD, held by the Philadelphia club. Panelists were moderator Charles T. Coiner, vp/exec AD, N. W. Ayer & Son; Jerome B. Gray, Gray & Rogers; Robert O. Bach, managing AD, Ayer; Rollin S. Smith, exec AD, OBM; and Robert Larimer, copy supervisor. B&B.

Excerpts from the discussion follow:

Gray: I think the trend is toward a closer rapport between ADs and other members of the agency . . . I regard an AD as a part of management . . . I feel that a lot of ADs . . . are incapable of management. They are primarily in erested in the artist whom they commission to do the work, rather than the client or the agency . . . Pricing of artwork, which the client rebels at, is one example. The AD invariably sides with the artist . . . The AD who exhibits an interest in management being successful consequently assures his own success and the success of the work the agency does for the client. The success of the work of the artist whose work he commissions is important but not paramount.

Coiner: I don't want to see everybody running out tomorrow trying to get the price of artwork reduced after this little bit of advice. There's more to it than

We have in our organization very good examples of people who have gone up and beyond the art department. Bruce Green is now service man on the Pacific coast... He can go to a client because he not only has a good background, but if there is any question about art, he can give the answer... Chuck Ax has gone to Chicago to head up the entire creative group which includes copy, art and promotion. In the Hawaiian Islands we have Smith who is head of the office—he went over there as the AD.

Are ADs cost conscious?

Bach: I can't agree (with Gray's statement). Most ADs are pretty realistic about the problems of budgets and the worth of artwork. The print designer

and print artists' prices have been maintained, I think, at a very low level. Management, or rather, the client seems to accept the fact that when they plow through three unions in the production of a tv commercial—AFTRA, Screen Actors' Guild, and American Federation of Musicians, who all have very, very rigid and strictly policed codes and minimum prices—these people not only get one really good fee for the basic production but get residual payments every 13 weeks for the reappearance of their product.

This seems to be a very disproportionate kind of price arrangement. Actually, I am not making a plea for artists' guilds or artists' unions and I want that clearly stated, but I still think that when the final budgets are approved the printer doesn't budge, the engraver doesn't budge, but the artist most often gets squeezed, and I'm speaking for management.

Contact men and copywriters in the club?

Gray: The ADC would die within two years if they invited management, contact men and copywriters in the club.

Coiner: Explain why that would happen if one out of 10 members were

management people.

Gray: Because this is definitively an AD club. I think the ADs should air their own theories, philosophize their own grievances, without arming contact men and management with all kinds of ammunition.

Our agency used to have a series of clinic luncheons. Once every month we would have the whole copy department, the next month we would have the entire contact department and the next month we would have the entire art department. We don't do it anymore. The ADs began griping against copy and contact. Contact said that art and copy were falling down. Copy said that contact and art was falling down. It was a beautiful interchange of alibis and self-justification that fell right apart at the seams, so now they get no more free lunches.

Philadelphia Art Supply Co.

Philadelphia's most complete stock of art and drawing materials.

- Bourges sheets
- Croftint
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all graphic art supplies

Send for our 200-page catalog on your letterhead

25 S. Eighth St. * Philadelphia 6, Penna. MArket 7-6655 * Prompt delivery service

GOOD DESIGN is not an accident. This Caloric Appliance Corp. photograph for AD Mike Iacobucci of Erwin Wasey, Ruthrauff & Ryan owes much of its success to George Faraghan's passion for planning.

REPRESENTED BY JUDY WAGNER . JOHN ROBINSON . WILLIAM D. LANSER

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FARAGHAN PHOTOGRAPHY



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AG fine arts award Top grand prize in Artists Guild of Chi-

cago's 20th Annual Fine Art Exhibit was won for the third time by Franklin McMahon. His painting, The Rake at Midnight, won the AG \$300 award. 1) AG president Fred Steffen, right, presents it. 2) At left, Gordon Monsen of Monsen Typographers presents the \$100 Monsen Award to Irving Titel for his Devouring Machine #2. Joseph LaViolette, of the fine arts exhibit committee, looks on. Other committeemen were John Breunig, head, and Robert Amft, Herbert Levene, James Rodgers, and Alex Yaworski.

Judges were sculptor Nelli Barr, midwest artist Rainey Bennett, and Paul Wieghardt, painter/fine art instructor at Art Institute of Chicago.

\$100 prizes were awarded to John Breunig, (the Richter McCall) for his A Blue Key with Two Girls; Mary Gehr, (the Laurence) for her Cosmic Cycle; Herbert Herrick (the Jahn & Ollier) for his Summer Storm; Luc LeBon, (the Faithorn) for Flemish Boer. Reuben Sorosky and James Axelrod won C. Gordon Brightman awards for respectively, Cliff Dwellings, and Evanston.

A squeeze barrel from Chicago

New design for a mustard pack is the molded polyethylene with barrel-like ribs for strength and snapback, and special dispensing cap that has two part closure for service and storage. Designed by Carl M. Plochman, Chicago, for his Plochman & Harrison Premium mustard. Label design by Barry Nolan Studios, Chicago. The pack was molded by Continental Can's Plastic Div., Chicago.



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lived through the Hungarian uprising, escaped to Paris where she studied at and graduated from the Beaux-Arts Institute. Experimenting with modern art techniques for advertising, she won recognition in France before coming here where she is on the staff of the Design Laboratory, CCA. Sample here is a cover for a pamphlet advertising floor coverings.



Cartoons lighten coast's heavy copy ads series for

Newspaper Dorman's

department store is pegged on humor plus hardsell. The illustrations are never hardsell, though layout is. Another ad cries out against this limitation, with signature cartoon of "boss" yelling at artist: "What do you mean, 'white space'?" Copy and layout, Phil Lansdale, Lansdale Co., LA, Art, Gene Holtan.

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AD Dave Lingenfelter from Kraft, Smith & Ehrig, Seattle, to Miller, Mackay, Hoeck & Hartung, LA . . . The

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Grand Award for aerosol packaging was presented to Avoset Co., Oakland, for its strawberry (design) topped Qwipcan. Created by ADs Fred Glauser and Victor Lee, Honig-Cooper, Harrington & Miner, SF. Art was executed by Jerry Wright, SF. Presentation occasion was the 47th annual meeting of the Chemical Specialties Mfgrs. Assn., in Washington . . .

First regional convention of the 43 year old DMAA will be held May 4-5 at the Fairmont hotel, San Francisco. Conferees from 11 Pacific states will participate in workshops, and luncheon, dinner and breakfast sessions. Jack Shnider of Zellerbach Paper Co. and president of Direct Mail Departmental of SF Ad club is steering committee chairman . . . Photographer Sid Avery has incorporated Avery Color Laboratories. Long time clients Ernest Borgnine and Art Linkletter are among those affiliated . . . AD William Noonan of lithographers Frye & Smith, San Diego, stars in the firm's promotion brochures...

First issue of A Picture Picker's Picture Magazine is available if you drop a business card to it, 7401/2 N. La Cienega Blvd., LA 46, c/o Gene Holtan, editor, publisher and AD. (A humorous collection of b/w advertising and editorial illustration, plus captions to match)... Chouinard's Orb, a Society of Graphic Designers project, was told by the US Department of Interior that it is most useful to their cartographic design unit. The unit is exploring new combinations of colors, symbols and patterns in mapmaking. Copies of Orb available from 743 S. Grand View St., LA 57 . .

Live demonstration of mail order products on KNTV, Channel 11, San Jose, illustrates successful wedding of tv and mail order. Program, Mailman Matinee, invites viewers to ask for free brochure which illustrates and describes products shown. Advertiser gets two commercials plus a 1/2 page ad in the brochure. Developed by Small & Gautreaux agency, Hayward, in cooperation with the station.

McCarty Co., LA, acquired the Conrac (Glendora, Calif.) account . . . Kimball Mfg. Corp. of San Rafael went to Knollin Advertising, SF . . . Miller, Mackay, Hoeck & Hartung, LA, added Consumer Laboratories .

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production bulletin

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Type Notes: Series of specimen pamphlets show off imported types: Wide Latin, Bold Latin, Bold Latin Condensed, Latin Elongated, Chisel, Chisel Expanded, Modern No. 20 and italic, Modern No. 17 and italic, Roman Compressed No. 3. Elongated Roman, Roman Shaded, the Consort series, Grotesque No. 9 and italic, the Egyptian family, Thorowgood and italic, Keyboard, Keyboard Light, Mercury and Mercury Light, the Caslon family, as well as booklets showing scripts and rondes, a group of gothic, sans serif and gro-tesque type, and "A Typographical Frolic," a folder showing playful arrangements with letters and ornaments. From American Wood Type Mfg. Co., 42-25 Ninth Street, Long Island City 1, N. Y. . . . new Intertype specimen sheets of 7 pt. Futura Book with oblique, 6 pt. Royal with bold, 6 pt. News Gothic Teletype with Bold. From Intertype Corp., 360 Furman St., Brooklyn, N. Y. . . . specimen sheets from American Type Founders, 200 Elmora Ave., Elizabeth, New Jersey, on Craw Modern and Craw Modern Bold . . . a 443-page type manual is being offered to customers by Chicago's Service Typographers. It's tab indexed, features block showings in text sizes, one-line specimens, a simplified type counting system. Available to noncustomers for \$250.00. 723 S. Wells St., Chicago . . . one-line specimens booklet of available faces from Lexicraft Typographers, 111 Eighth Ave., N. Y. C. . . 365 lettering styles displayed in booklet by Film Lettering, 37 W. 39th St., New York 18 . . . Artype's new 80-page catalog describes process, displays available screens, symbols, rules, borders, ornaments, numbers, letters, arrows, alphabets, contains how-to-use data. Check your local art supply store or Artype Inc., Barrington, Ill. . . . Planotype is a new lettering system using thin plastic sheets of letters. Letters are pliable, light, resilient, durable, have bevelled edges, are available in black, white, or opaque or transparent colors. Letters adhere on contact to wide variety of surfaces including glass, plastics, metals, etc. Reusable, letters can be replaced for storage on the sheet from which they were lifted. Descriptive folder from Planoscope Corp., 551 Fifth Ave., New York 17, N. Y. . . . for art departments wanting a proof dryer, a radiant heat

unit which dries proofs smudge proof in minutes has been developed by Challenge Machinery Co., Grand Haven, Mich. . . .

Paper Notes: A portfolio of designs on Strathmore Expressive Letterhead Papers. Freeman Craw designed the portfolio. Melvin Loos of Columbia U. Press supervised production, and Rav Komai, Rene Bittel, Bert Clarke and Daniel Shapiro designed sample letterheads and envelopes . . . also from Strathmore, showings of the Fairfield line . . . Mohawk, in a "Thanksgiving" theme, showed designs and printing on its Artemis cover, Artemis text, Poseidon, Chamois Cortlea text, Ivory Cortlea cover . . . International Paper folder shows full-color offset on its Ti-opake . . . a 48-page booklet on fundamentals of printing available from Kimberly-Clark, Neenah, Wisconsin, is now in its third printing. It's a basic introduction to printing processes, planning, buying . . a text weight to match Tuscan Cover has been introduced by Peninsular Paper Co., Tuscan Opaque is available in snow white, is highly opaque, has a fine vellum finish. It is made 38 x 50, grain long, 70# text weight . . . a brilliant white sheet, Shenandoah, is offered by Standard Paper in text, cover and bristol weights. For offset or letterpress. Sample booklet from Standard at P.O. Box 1554, Richmond, Virginia . .

Photo, Film: "Know Your Photography-Reproductionwise" is a 48-page combination informative booklet and service price list for Rik Shaw Associates, Ltd., 250 W. 57th St., New York 19, N.Y. Covers original photography, b/w and color processing, a wide variety of special services for TV and display needs, stock photos, movie duplicating, free ... recent issue of Ansconian features color-illustrated story by retoucher Estelle Friedman on problems in transparency retouching. Reprints from the author at 141 E. 44th St., N.Y.C. . . . new, fast, easy method for outlining photographs for reproduction uses transparent blue Mylar film called Fluoro Dropout Film. Is faster than China white, keeps photo always visible. Samples and data from Printing Arts Research Laboratories Inc., La Arcada Bldg., Santa Barbara, Cal.

(continued on page 80)

trade talk

ART DIRECTORS BALTIMORE: Club

president Frank C.

Mirabile, AD Welch, Mirabile & Co., designed and produced the official guidebook of the Cathedral of Mary Our Queen. Over 340 photos, including 12 in full color illustrate the work of the artisans of the cathedral. Photographers were A. Aubrey Bodine, Mettee Studio, Rev. John J. Hooper . . . BUFFALO: AD Charles Wagner now art supervisor for this Rumrill branch . . . CHI-CAGO: Art Meltzer at Leo Burnett, from Ed Weiss Co. . . . Also at Burnett, Ron Condon. as asst. AD. He's a recent grad of Cleveland Academy of Commercial Art . . . The 1960 Artists Guild of Chicago membership directory being distributed. Phoebe Moore was AD...CORAL GABLES: Robert Oxsalida has been named up and creative AD at William M. Spire agency . . . DALLAS: Chicagoan Fred Linn appointed AD/PM for Sanders Advertising . . . NEWARK: Irv Warhaftig. AD of Black & Little, now is a publisher, he's installed a printing press at home, puts out The Locust Place Graphic . . . NEW YORK: Art supervisor/vp William Buckley was subject of feature in recent issue of JWT News . . . Group AD John Lynch is now business mgr. of art dept. at BBDO . . . D'Arcy named Richard E. Owen AD succeeding the late Dean Coyle. Owen had been exec AD at NLB . . . Phillip F. Dykstra, formerly AD of Today's Living, the Trib's Sunday magazine, is now AD of Family Weekly replacing Ralph J. Finch, Jr. Finch resigned to join Stephens Biondi DeCicco in Chicago as creative coordinator . . . At Friend-Reiss: Harriet Olguin was appointed vp and creative director and Irv Tempkin senior AD . . . Norman Kosarin left Altman-Stoller for Ashe & Engelmore where he is assoc. AD . . . Exec AD Fred Tobey will handle the Firth Carpet account which moved to W. B. Doner. Tobey had handled the account when it and he were at Grant and before that when he and it were at Abbott Kimball . . . A group of graphic designers have formed Roche, St. Vincent & Chew, Inc. at 30 W. 48 St. Principals are Robert E. Roche, formerly an agency AD/ designer; Rick St. Vincent, who had been an agency AD; and Dan Chew, formerly a packaging corp.: AD . . . Food & Drug Packaging is a new trade book published by Don Gussow Publications, 660 Madison. Designed



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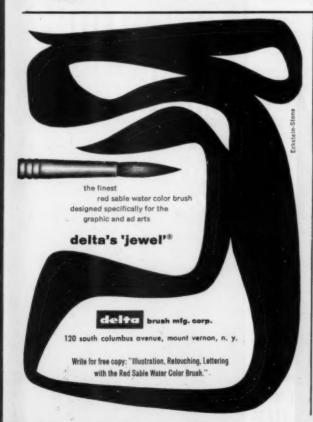
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- THE BIG TREND... Edward Gottschall, Editor Art Direction, co-editor Advertising Directions
- THE EVERCHANGING SYMBOL . . Dr. Irving A. Taylor, Professor of Psychology, NE Missouri State Teachers College
- THE NEED: ILLUSTRATION THAT CAN CREATE NEW DIRECTIONS IN ADVERTISING . . . Charles T. Coiner, Vice-President in Charge of Art Dept., N. W. Ayer & Son, Inc.
- FINE ARTS APPLIED TO APPLIED ART . . . Lester Rondell, Executive Art Director, Grey Adver-tising Agency, Inc.
- STANDARDS FOR JUDGING THE GRAPHICS OF PRINT ADVENTISING . . . David Ogilvy, President, Ogilvy Benson & Mather, Inc.
- TRENDS IN TASTE . . . Stephen Baker, Senior Art Director, Cunningham & Walsh
- VISUAL TRENDS IN LIQUOR ADVERTISING . . . Hershel Bramson, Vice-President and Art Director, Lawrence C. Gumbinner Advertising Agency
- WHAT'S THE PICTURE IN CIGARETTE ADVERTISING?
 ... William Strobahl, Creative Director,
 William Esty and Co., Inc.
- Food Advertising-Where from? Where to? . . . Fred Sergenian, Art Director, former head of Art Dept., Young & Rubicam, Inc.
- FROM GOLDEN CLICHES TO "HORSE SOLDIERS"
 (Trends in Movie Advertising) . . . William
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 & Coe, Inc.
- FROM TRANSPORTATION TO STATUS (Trends in Automobile Advertising) . . . Wallace Elton, Vice President and Director, J. Walter Thompson Co.
- The Fashion in Fashion . . . Art Kane, Photographer, former Executive Art Director, Irving Serwer Advertising, Inc.
- TRENDS IN INSTITUTIONAL ADVERTISING . . . Roy Tillotson, Manager of Art, Design and Photog-raphy, Union Carbide Corp., Public Relations Dept.
- WHERE DO ADVERTISING TRENDS COME FROM? (Editorial influences on advertising) . . . Suren Ermoyan, Creative Visual Supervisor, Batten, Barton, Duratine & Osborn, Inc.
- THE TREND IN SALES PROMOTION . . . Herbert Lubalin, Vice President and Executive Art Director, Sudler & Hennessey, Inc.
- FROM INDIGESTION TO ORDER (Trends in Typography) . . . Aaron Burns, Director Design and Typography, The Composing Room, Inc.
- ILLUSTRATION'S NEW VITALITY . . . Claris Barron, Editorial Consultant, Art Direction
- Too Much Irrelevancy (Trends in Photography)
 . . . William Taubin, Art Director, Doyle,
 Dane and Bernbach, Inc.
- WHAT'S NEW IN PICTURE ELEMENTS . . . Dolph Morse, Principal, Reference Pictures, Inc.

TRENDS IN MAJOR MEDIA

- NEWSPAPER ADVERTISING . . . Peter Palasso, Advertising and Visual Director, Henry Bendel, Inc.
- TV ADVERTISING . . . George Olden, Director of Graphic Arts, CBS Television Network OUTDOOR . . . Garrett P. Orr, Eastern Art Director, Outdoor Advertising, Inc.
- POINT-OF-PUBCHASE . . . Gabryel de Million-Csarnecki, Designer, Container Corpora-tion of America
- Business industrial Advertising . . . John Jamison, Art Director, J. M. Mathee, Inc. Direct Mail. . . . Herbert Rohrbach, Jr., Assistant to the President, Direct Mail Advertising Association, Inc.

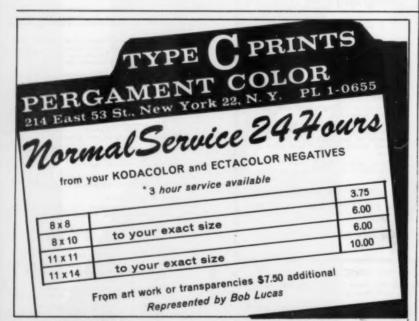
 PACKAGING . . Karl Fink, Designer, President, Package Designere Council
- MAGAZINES . . . Henry Wolf, Art Director, Harper's Bazaar
- WHERE ARE WE HEADING? . . . Julia Lukas, Con-sultant in Product Development, Julia Lukas Associates
- IDEAS OF THE YEAR . . . Edward Gottschall, Editor, Art Direction Magazine
- To BE SURE, RESEARCH TEAMS WITH CREATIVITY NEW TYPEFACES OF THE YEAR
- WHAT'S NEW IN PRODUCTION . . . Howard Fugel, Editorial Writer in the field of advertising AD/ART BUSINESS TRENDS, BOOKS, SHOWS



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trade talk

by Walter Landor, the magazine will be ADed by Victor Lavay, Gussow's AD. He will buy art and photography, cartoons, charts. The book will use process color in ads and editorial, take advantage of its tabloid size with a tabloid format - show pix large enough to detail packages and processes, use current news, and features ... PHILADELPHIA: Robert H. Test moved from administrative AD to exec AD and color coordinator at Philadelphia Inquirer . . . G. Phillips Lowther is AD now at Hoedt Studios . . . ROCHESTER, N. Y.: Chadbourne Hickey is now sales promotion AD at Rumrill . . . ROCKFORD, ILL.: Professional Artists & Designers Guild has been organized with 42 members from the northern Illinois and southern Wisconsin area. Recent meeting featured a painting demonstration by Doris White of Milwaukee . . . ST. LOUIS: Bob Atkinson, formerly art editor of Ralston Puring publications, now AD with Datche Advertising . . . Joe Dettling, assoc AD at Gardner, taught the art and layout course in Ad Club's college course in advertising.

ART & DESIGN AKRON: New ad art studio, McLaren-Pay-

lik, opened here by Donald McLaren, formerly with Harold Jones & Associates, and John Pavlik, formerly with Akron Advertising Art. Bernard Glavan, who had been with Fawn Studios, Cleveland, is chief illustrator . . . CHICAGO: Bob Amit held one man show at Riccardo's . . . Artists Guild Talent File has color slides of the displays from Guild Day . . . Winners of four fine art paintings awarded during Guild Day were Fred Boulton, who won an oil by Franklin McMahon; Roy Rils, a painting by Everett McNear: Bundy-Freiday Studio, an oil by Phoebe Moore: and Fred Welr, a painting by Fred Steffen . . . AD club has voted to combine their publication with the Guild's News Bulletin . . . The Guild has added James R. Barlow and J. Stanley Wilson of Artists Representatives Inc.; William L. Dempster: Harold O. Johnson: James B. Johnson of Advertising Publications; Jay H. Williams: Michael J. Pokrajac of Inland Steel Co.; and Joseph Senoisky . . . Now at Cal Dunn Studios' art dept.: Dick Price . . . Promotional Arts has added Dale Davidson. mechanical illustration; Bill James, layout and design . . . Vanides Design Studio has moved to larger quarters in the Pittsfield Bldg., 55 E. Washington St. . . . Dr. Edmund W. J. Faison, president of Visual Research, Inc., a subsidiary of Market Facts, Inc., told a Food Packaging Council meeting that the



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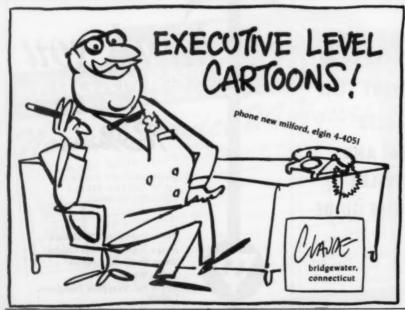
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trade talk

best packaging is being done by processors of cake mixes and cereals, because of competition, and number of new products coming on the market. Worst packaging, he said, is in canned vegetable field, with packers still using about the same design for "decades." . . . Prizes in the 63rd American Exhibition held at Art Institute of Chicago went to Isamu Noguchi for his sculpture. The Self; to Louise Nevelson for her sculpture, Construction in 3 Sections; to Joseph Cornell for his construction. Orion: to Hans Hofmann for his oil. The Pond: to Franz Kline for an untitled oil; to Philip Guston for his oil. The Street: to Nathan Oliveira for his oil. For Manolete; to Andrew Wyeth for his watercolor, The Boot; to Joyce Treiman for her oil, Homage to Rodin . . . COLUMBUS: Wayne Kaufman, formerly of Columbus Art, now has his own free lance studio . . . Dave Wagstaff of WBNS-TV won the design competition for Columbus Recreation Dept.'s new insignia . . . MIAMI: Offerings of Graphic Arts Inc., ad art service, are illustrated and page-tabbed in new brochure being mailed to all agencies and printing firms in the south, Latin America and the Caribbean . . NASHUA, N. H.: Merit Award in the grocery item div., 4th Annual Competition of Natl. Flexible Packaging Assn. was won by pack for Arnold Brick Oven Raisin Tea Loaf, ADed by Otto K. Neugebauer, of Nashua Corp. ... NEW YORK: Eugene Crugnola has been named an associate in reorganized Carloni Associates (had been Carloni Studios). He has been with Carloni for over two years. before that with Royer & Roger . . . Ray Konrad is now type director at Mogul, Williams & Saylor. He had been at Haber Typographers, but that was before a 7 month trip around the world . . . Curt Lowey, who was assistant designer of Art Direction Magazine, now asst AD of Voque promotion dept. . . . Lou Davis has opened his own studio at 56 W. 45 St., YU 6-0847, specializing in still life illustration . . . At Lippincott & Margulies: Thomas Downey and Robert Sioss have been promoted to asst design directors . . Ernst Ehrman Associates and George Reiner Associates have been merged to form Ehrman & Reiner, Inc. Reiner is president, Ehrman is secretary. Offices are at 212 Fifth Ave. . . . Paul Back, an AD with Newsday, had his first public showing when a collection of his paintings. Le Monde des Enfants. was shown at Vera Lazuk gallery, Cold Spring Harbor . . . Albert Dorne spoke on Illustration Today for the Artists Guild, also showed a new color movie of Famous Artists Schools . . . Ceramic painter and muralist Warner Prins achieves woodcut effects with pencil on acetate (the rough side). Also makes his own color separations. His process allows easy correction, low cost . . . McCann-

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We've enlarged a typical Mistral 1 character to show you the exciting design quality of this type face: dissonant, destructive of surface harmonies, fast-paced, forceful and distinctively personal. Specify Mistral. Write for free specimens Amsterdam Continental

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Erickson senior AD George Elliott has been doing covers for Cleaning Laundry World. United Business Publications . . . Mitzi Morris. who has been art dept. mgr. of Hicks & Greist and an artist's rep for a group of studios, is now with the art placement div. of Jobs Unlimited, assisting Irvin Gill, dept. mgr. . . . Statmaster Corp. has centralized its manufacturing in new building, Hialeah, Fla. Chief sales office remains in New York at 19 W. 44 . . . Al Chaite, president of Alexander E. Chaite Studios, is an organizer and officer of Flight Electronics, Inc., a Westchester county airport servicing and supplying electronic equipment for airplanes. He pilots his own plane, too . . . Nathaniel Dirk is giving his lecture series on color at Art Students League . . . Copeland Displays is now at 635 W. 23 St. . . . National Art Museum of Sports has been chartered by Board of Regents of University of State of New York. Purpose: to increase sports minded public's appreciation of art. Exhibits will be held in connection with major sporting events, beginning in 1961 . . . Architect/ designer George Nelson, in a slide illustrated talk, Esthetics for the Businessman, delivered for Dean's Day seminar at NYU School of Commerce, pointed to the new sophistication of laymen concerning art, and the fact that principal patrons today seem to be corporations . . . Some notes bearing this out: The Seagram's "sportsmen" calendar has reproductions, suitable for framing, of pieces from Seagram's copyrighted collection. This includes work by Paul Bransom, Charles DeFoe and W. Goadby Lawrence . . . Cue magazine commissioned Geoffrey Holder to do series of murals for its new editorial offices . . . The Picasso, a luxury apartment house, has an Albert Lefcourte designed lobby holding four adaptations of Picasso's most famous works, four original ceramic plates, and 200 Picasso prints lining building corridors. Frederick L. Leuchs reproduced one piece in stained glass, Edward Fields wove a tapestry of another piece, Gertrude and Frank Russell did a ceramic mural of another work. Leuchs also did another piece on white carrara glass background . . . The new Astor theatre features abstract murals by Buffie Johnson, each 45x17 ft. . . . Shows around town include: At the Modern: 16 Americans, each one man show in a separate gallery, thru Feb. 14. A photography exhibition selected by Edward Steichen, Feb. 7-April 10. And, March 9-May 15, more than 100 works by Claude Monet . . At the American Museum of Natural History: photographic study, Moroccan People. Movies there include, March 16, Leonardo Da Vinci: March 23, Goya . . . At the Pierpont Morgan Library, 29 E. 36 St., The Bible, in books, manuscripts and illustrations-200 items ranging from 1714 BC to



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Dozens of different art proofs—all ready to clip and use. Actual \$15 value, now

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Money-saving introductory offer to prove "Clip Book" art can save you time and money. And give you top quality art in the bargain! Used by top advertisers for ads, printing, publications, direct mail, audio-visual aids, etc. Offset, letterpress, silk screen, film. Only \$1.95—and no strings attached! Your paste-up kit will include many samples from "Art Director's Clip Kit" and "Clip Book of Line Art"... line drawings, pre-screened halftones, lettering, two-color art, Grafiklines. Enough ready-to-use art for dozens of paste-ups. Satisfaction guaranteed—no obligation. Merely attach check for \$1.95 to your letterhead and ask for your "Eye Opener" kit. (Only one to a customer—and new customers only!)

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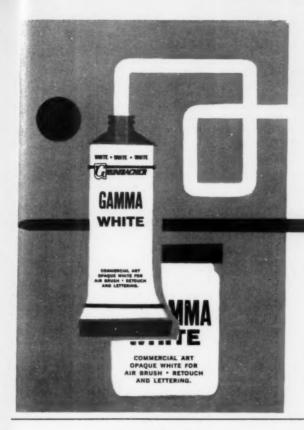
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Whatever the job ...

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Jars...1 oz. (by volume)...40¢

Jars...4 oz. (by volume)...\$1.25

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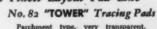
Ryan, John Schulz (Peanuts) Selz, Irma Shirvanian, V. Smits, Ton Soglow, Otto Steig, Wm. Stein, Ralph Syverson, Henry Taber, Scott Taylor, Richard Thompson, Ben Tobey, Barney Tobin, Don Volk, Vic Weber, Robert Wiseman, Bernie Wolff, George



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"ART DIRECTOR" Layout Pads

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trade talk

17th Cent. and including watercolors by William Blake. Through Feb. 27 . . . PHILA-DELPHIA: Wermen & Schorr added two to art dept.: layout designer Larry Alten, formerly with Kramer, Miller, Lomdon & Glassman, and with Braun & Miller; and Ralph Maletta, fresh from Hussian School of Art... Charles Peitz now free lancing at 707 Walnut St. . . . 3D views of the world and the US are 28x18" plastic maps, published by Aero Service Corp. . . . Louis R. Glessmann's pen and ink drawings and layouts for The Worlds of Kafka and Cuevas, book illustrated by the winner of the 1959 Sao Paulo Biennal drawing prize, Jose Luis Cuevas, were on exhibit at Angeleski gallery in New York. Glessmann, art editor of Holiday, designed and edited the book with Eugene Feldman . . . Maxwell Associates now at Barclay Bldg., 1 Belmont Ave., Bala Cynwyd . . . At the Art Alliance: through Feb. 24, Artist/Writers -prints and drawings, published books and original manuscripts; Young Illustrators; Ireng Brynner and Mary Kretsinger, jewelry; John Hultberg, oils and watercolors; through Feb. 28, Elaine Dubrow, paintings . . . ROCHESTER, N. Y.: The Reporter, publication of Rochester Institute of Technology, is a student weekly which shows off, in center

spreads, the work of graphic design students. Available from Stanley Witmeyer, head of art and design dept. . . WASHINGTON: At AIGA, Feb. 17, a workshop on evaluation of publications, a joint meeting with Washington Trade Assn. Executives, and Washington Educational Press; March 16, the NY Type Directors Show. AIGA chapter membership details from president Joseph Kimmel, AD US Chamber of Commerce, 1615 H St. N. W., Washington 6 . . . Graham Associates adds as a division Shoreham House, formerly an affiliate. GA's president is Robert Scully, and Stuart I. Freeman, formerly vp of Shoreham, remains as vp of GA. Fred C. Ott has been named gen. mgr. . . . When New York artist Linn Ball's one man show of lithographic drawings on gesso board and oil portraits opened at Butler Institute of American Art here, he was honored in Youngstown, O. by Sharon Steel Corp. The artist, who has sketched more than 1000 world figures for Reader's Digest over the past 11 years, was commissioned to do portraits of Sharon's officers . . . USIA sent a collection of Ford Times paintings overseas. Chose 360 watercolors and temperas by 150 artists illustrating American scenes and customs.

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moved to 420 Madison Ave. Their temperature and humidity controlled dye transfer color lab includes "light well", can simulate lighting conditions in any AD office or engraving plant. The color film processing lab remains at 565 Fifth Ave. . . . Photo Art Inc. in expansion move now has two floors at 5 W. 46 St. and formed additional firm, Photo Slide Inc. Photographer president Walter Welebit has complete photography/art service operation for tv, presentations and print . . . Horizon Press has published a book of Chicago photographer Aaron Siskind's work over the past 10 years. He is associate professor of photography at Institute of Design, IIT. Ivan Chermayeff designed the volume, and Art Sinsabaugh, with the University of Illinois, was technical supervisor . . . New photography service in the midwest is Studios Associates, Inc., 517 Huron Rd., Cleveland. Organized by Ed Nano, a free lance photographer for 14 years, the studio staff will be headed by Glenn Perrine, an agency AD for 20 years and recently artist/photographer for Federman Studios . . . Clark Caruthers, president of Todd Studios, taught for College Course in Advertising program sponsored by Ad Club of St. Louis.

letters

(continued from page 18)

conscious of the music he is being distracted from the primary purpose of a commercial . . . which is to make him more receptive to the client's products.

> Herman Edel, Executive Vice President, Music Makers, Inc.

I was happy to read Mr. Edel's comments. There are two confusions, however, which should be clarified. First, it is true that music should blend with the accompanying ad and not stand out, but this does not mean it cannot be separately analyzed or discussed. At any rate, good as well as bad music can be blended with an ad. The second point is that not everyone is Mancini or can write Mancini-type music.

I also think an unfortunate attitude is reflected in Mr. Edel's distinction, "practitioner of education rather than one concerned with advertisement." This low brow togetherlessness is not exactly good for the advertising profession. I am sure, however, that Mr. Edel can make some useful suggestions as to what he believes to be the role of music in advertisement.

Dr. Irving A. Taylor



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GRAPHITE—for dark on light surfaces
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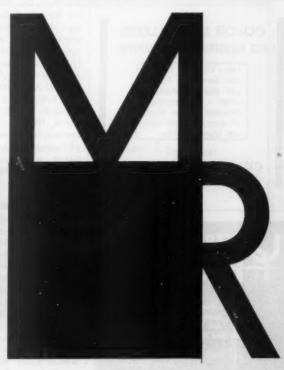
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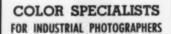
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CUSTOM COLOR LAB.
7 Proctor St., Framingham, Mass.



production bulletin

(continued from page 68)

Production Notes: Increased use of curved plates in printing and platemaker's desire to get rid of glass has built a demand for flexible yet dimensionally stable and durable film bases. Cronar, DuPont's trademark for polyester graphic arts films, is one answer.

ic arts films, is one answer. A clear-back film for photo-engravers permits lateral reversing in the camera. Cronar Ortho M is especially suitable for converting metal forms (as with Brightype process) to wrap-around plates . . . 1960 will see introduction of four new electronic color scanners. They are: the British Crosfield Scanatron, the German Hell Colograph, the German Hell Vario-Klischograph, and the American Fairchild Scan-A-Color. These join the Time-Life Scanner and the British Hunter-Penrose H.P.K. Autoscan which have been available. Two other scanners in the R&D stage are the Belin Belinograver (French) and the Miehle Color Scanner (USA). As the new scanners become commercially significant they will be described in Art Direction magazine . . . combination copyboard camera, light table and adjustable 25" x 35" drawing board is the Goodkin Swivel-Top Camera. For data, M. P. Goodkin Co., Dept. P, 112 Arlington St., Newark 2, New Jersey . . . vertical type camera takes only 27" x 29" floor space, enlarges or reduces 4X, can be operated while standing, features adjustable lights. Lacey-Luci Royal Upright Visualizer and Art Aid, Lacey-Luci, 31 Central Ave., Newark 2, New Jersey . . . new large (7" x 11") lens tissues introduced by Bebell & Bebell Color Laboratories, 108 W. 24th St., N.Y.C. . . . a thermoplastic mounting cement that permanently bonds photo prints to paper, wood, glass, leather or metal, without wrinkling or discoloring has been marketed by Brandywine Photo Chemical Co., Box 298, Avondale, Penna. under the name "Spray Mount." Also from Brandywine, a dry, non-staining lubricant for delicate camera parts called Foto-Lube. Both products are in aerosol spray dispensers . . . for wood and painted surfaces, MirroBrite "Mylar" now has an extra heavy strength adhesive backing formula called Tytex . . . Mirro-Brite is a product of Coating Products Inc., 101 W. Forest Ave., Englewood, N.J. . . . a high-contrast photomechanical emulsion and a durable stripping base are combined in Eastman Kodak Co.'s new Kodalith Transparent Stripping Film Type 3. Film is thin, can be stripped wet or dry . . . a twominute method of producing a master

for offset duplicator reproduction is Eastman Kodak Co.'s Ektalith Method. Paper masters are photographically made with standard copying camera from printed, typed, written or drawn copy on opaque or translucent paper ... ROP newscolor making a dent in NY's black and spot color front as Fairchild Publications accepts full-color ads. It's bound to make space buyers more newscolor conscious . . . LogEtronic enlargers for color reproduction developed by LogEtronics Inc. Claim improved print quality through automatic dodging via electronic scanning light source and a phototube which modulates brightness of source . . . new low-cost film for overhead 21/4 x 21/4 and 31/4 x 4 slides offered by Ozalid Div. of General Aniline & Film Corp. Called Tinted Viewfoils, film is good for production of overlays, flip cards, sales presentations, sales manual inserts, displays . . . a desk trimmer offered by Michael Lith Sales Corp. Models start at \$34.95. For data, contact Michael at 145 W. 45th St., NYC . . . non-reproducible blue line intermediate paper serves as a guide for artist or designer, lines will not reproduce. Transblue 200T data from Ozalid Div., General Aniline & Film, 38 Corliss Lane, Johnson City, N.Y. . . new long-life typewriter ribbon for preparation of reproduction copy developed by Columbia Ribbon and Carbon. The "Commander" shows no fabric wear, little ink loss after 192 hours continuous use . . . king size aluminum poster frames for outdoor and vehicle ads give posters a fresh look, pose no rusting, maintenance or painting problems. Arlington Aluminum Co., 19011 W. Davison, Detroit 23, Michigan ... several new odors available in scented inks bear such exotic names as Fresh Cut Grass, New Mown Hay, Sea Breezes. Compounds include many food odors, flower scents, etc. For data, samples, and how-to-use help, Frank Orlandi Inc., 20 Beekman St., New York 38, N.Y. . . one-color multi-tone printing on bottles makes possible scratchboard and engraved effects. Silk screen process is used. Ceragraphic Inc., 171 Newman St., Hackensack, New Jersey . . . Civil War guns, swords, knives, recruiting posters and broadsides, flags, uniforms, equipment (both Union and Confederate and all authentic) part of collection of Norm Flayderman Antique Arms, Greenwich, Conn. Available for ad and promotion tie-ins with National Civil War Centennial Celebration scheduled for 1961-65 . Fixatif is a new art spray formula which eliminates fumes and odors. Sprayed surfaces can be reworked without blurring, fuzzing, bleeding. Surfaces erasable before spraying are erasable after a Fixatif spray. Fixatif is clear, will not yellow. The Eagle Pencil Co., Danbury, Conn.

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la 3. Len Jossel is both a design consultant and an illustrator. Today he's busy with company magazine and annual reports for such accounts as American Cyanamid, General Electric, Corn Products Co., Inland Steel.

Twenty years ago Len started out as an agency AD and then as a free-lance illustrator and designer. He's a member of both the Society of Illustrators and the ADC of New York.

From 1951-55 he was Associate AD for Look magazine and 1955-56 was AD of Colliers where he was putting through a program of visual revitalization when publication ceased.

Cover illustrator is David K. Stone, advertising and editorial free lance illustrator in New York since 1950. Dave came from the West Coast, had studied at the University of Oregon, Art Center School in Los Angeles, and Univ. de Michoacan in Mexico. Active in the Society of Illustrators, he's chairman of the publicity committee for Illustrators' '60, was chairman of SI's first national exhibition, Illustrators' '59.







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NEW BOOK

201. They Laughed When I Set Down.
Frank Rewsome, Jr. Over 200 illustrations and stories of ads, trademarks, personalities of America's promotion scene
from its dawn down to today. \$7.50.

ANNUALS

189. International Poster Annual 1958/59. Edited by Arthur Niggli. 502 selections from the world's best, including 54 American designs by 20 artists. Paul Rand, Saul Bass and Erik Nitsche lead the American group in number of pieces chosen. Ladislav Sutnar, Lilli Tschumi and Georg Olden follow closely. Editor Niggli draws special attention to the Polish theatre and cinema posters—"among the best that have been created in this field for a long time." \$12.

194. Penrose Annual 1959. Edited by Allan Delafans. Emphasis is an advancements in production and reproduction, how these affect artists. Lots of attention, too, to type design and lettering. And interesting sidelights: Graphic Art in Belgium; 19th Century Illustrators and Others, a study of English book illustrators; Gamblers' Printed Art, playing cards from the 14th century to the present; The Talking Book, sound is added to type and illustration in a Japanese invention, A Graphic Arts Bibliography, 1958 international listing. \$12. (Also available, Penrose Annual 1958, \$11.50, order number 176).

195. Graphis Annual 1959/60. Edited by Walter Herdeg. More than a third of the pieces shown in this year's international review are by American ADs, artists, designers and photographers. Representation includes the south and midwest as well as both coasts. Associate editor Charles Rosner, in his introductory notes, pays special attention to the work of a group of Americans. \$14.50.

196. Advertising Directions. Edited by Edward M. Gottscholl and Arthur Hawkins. Trends In visual advertising—where they originated, how they are being applied, what the future direction is—discussed, interpreted by 30 advertising and ad art leaders. Analyses of kinds of advertising—product categories, corporate techniques, media. Also, a reference section including data on salaries, studio billings, competitions, developments in the graphic arts, new typefaces, new books. Indexed. \$10.

197. New York Art Directors' 38th Annual. Edited by Edward R. Wade. Some 500 pieces shown off to the full, with book's own design a subservient showcase for the show. Usually four or five pictures to a double spread, with one a full page or full bleed. Easy to see and study reference with a clean open look. Illustration section has art big, then reduced in advertising applications. About 330 pages, including six pages of cross reference, and articles on the club's highlights this year. Designed by Edward P. Diehl. \$15. (Also available: the 37th Annual, \$12.50, order number 165; the 35th Annual, \$12.50, order number 165; the 35th Annual, \$12.50, order number 165; the 35th Annual, \$12.50, order number 165.

198. Packaging, An International Survey of Package Design. Edited by Walter Herdeg. This first international survey of packaging includes 1022 illustrations, 34 in color. of packages selected from over 11,000 entries. Fully captioned with technical, other details, the material is shown in 15 categories for easy reference. Included: a special illustrated section on package construction, a check list for package planning, list of packaging competitions, indexes. Articles by Will Burtin, Albert Kner, André Harley, William Longyear, W. M. de Majo, Norbert Dutton, J. K. Fogleman, Charles Rosner, Saul Bass, Milner Gray, Ladislav Sutnar, R. S. Caplan, S. Neil Fujita. \$18. (Published at \$17.50, plus 50c postage.)

200. Illustrators '59. Editor in chief, Arthur Hawkins. Permanent record of the Society of Illustrators' first annual show. Here are some 350 pieces shown big, usually about 4 to a double spread, with established names as well as younger talent represented. A few of the pieces are shown in color. Jury chairman in each of the show's five sections analyze the work. Also: articles and illustrations by a group of well known names. Designed by Robert Hallock. \$12.50.

ART

155. Art Directing. Nothaniel Pousette-Dart, editor-in-chief. A project of the Art Directors. Club of New York, the volume contains 13 sections on various phases of art directing, each section comprising several short articles by authorities on specific subjects. Each section was designed by a different AD. Agency and company executives, copywriters, as well as art directors are included in the 70 contributors. Over 400 pictures are included in the book's 240 pages. Of aid: a glossary of AD and advertising terms, a bibliography and an index. \$15.

164. Rendering Techniques for Commercial Art and Advertising. Charles R. Kinghan. Author, in the field over 37 years and now with BBDO, New York, includes demonstrations, visual helps, professional samples, information on rendering in all media, comprehensives shown in all the stages of development. \$13.50.

193. Advertising Layout and Art Direction. Stephen Baker. Thoroughly professional and up to the minute commentary on art direction as a business. Author, known to Art Direction readers for his monthly articles, Directions, has written more than 100 articles for this and other ad magazines, is senior AD and group head, Cunningham & Walsh, and member of the executive committee of the Art Directors Club of New York. This is not a how to book, but rather a how-it-was-done book—outstanding contemporary advertisements, promotions and campaigns are case-historied to illustrate author's points. About 1000 illustrations. 342 pages. \$13.50.

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PRODUCTION

187. Color by Overprinting. Denald E. Cooks. Now available, an economy edition of the original \$25 volume. More than 10,000 exact color samples and combinations, providing visualizations of various basic combinations of 11 key transparent Inks. Also, 44 pages of pictorial application of the medium, by leading artists. 250 pages, \$15.

199. Planning for Better Imposition. H. Wayne Warner. Pointers on how to save money and time on any print job. Simple explanations, diagrams. Includes a section of printed sheet lays. \$10.

GENERAL

160. Motivation in Advertising: Motives that Make People Buy. Pierre Martineau. A thorough analysis of the consumer as a human being: how he behaves, why he buys, what factors in advertising actually influence him. How emotions overrule logic, how to appeal to emotions, the role of semantics and symbolism in influencing purchases. \$5.50.

175. Color... How to See and Use It. Fred Bond. Spiral bound, hard cover technical study in simple language of the principles of color relationships and associations. Basic procedures in solving color problems, for photographers, artists, industrial designers, teachers and students. Author has been a photographer, color consultant, author and lecturer on the subject for more than 30 years. Includes 19 pages of color plates, 53 b/w, envelope of hue selector masks. \$8.75, plastic bound \$9.75 in case.

192. The Status Seekers. Vance Packard. Exploration of class society in America, and a more carefully documented less popularized treatment than Hidden Persuaders. A good job of pulling together and interpreting readably the serious work in this field. For all in the business of communicating. It adds to our understanding of the people who are the target of our headlines, illustrations, designs and symbols. \$4.50.

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for title THE 100 GREATEST ADVERTISEMENTS, Julian L. Watkins, Dover, Paperbound, \$2.25.

A 2nd revised edition of an advertising classic. 13 new chapters have been added to include ads through 1958. Tells story of each campaign selected by the author. New ads include Hathaway's eve-patch, Marlboro's man, El-Al's shrinking ocean ad, Rolls-Royce's loudest-noise-is-theclock, and others.

THEY LAUGHED WHEN I SAT DOWN, Frank Rowsome, Jr. McGraw-Hill. \$7.50.

An informal history of advertising mixing laughs with information and more than 200 illustrations. Bright text tells about jingles, slogans, famous campaigns, and the men behind them. Some of the chapter headings clue the contents and the tone: "The Cereal Wars", "Send No Money, Just Pay Postman", "The Trademark Menagerie".

TECHNIQUES OF DRAWING AND PAINTING WILDLIFE. Frederic Sweney. Reinhold. \$10.00.

Covers habitat, identification, anatomy, topography, skeleton, perspective, use of clay models and of the camera on sketching trips. Features a progressive demonstration from original abstract design to completed work. Sections on birds, fish, animals.

EXPLORING THE GRAPHIC ARTS. Anthony Marinaccio, Van Nostrand. \$6.00.

A guide to printing processes. Includes an historical sketch of printing, chapters on each major process, on paper, ink, and binding, and covers typesetting methods. More than 200 illustrations. Indexed.

COLOR SEPARATION PHOTOGRAPHY. Lithographic Technical Foundation. \$8.00.

A technical manual for skilled craftsmen, but of value to the artist or art director desiring detailed explanations of copy preparation techniques, methods of making separations, masking procedures, fake color, photographic color proofing, densitometry, color notation, printing inks and filters.

CASEBOOK OF SUCCESSFUL IDEAS FOR ADVER-TISING AND SELLING, Samm Sinclair Baker. Hanover House (Doubleday). \$3.95.

Capsule case histories of selling ideas and how they are developed in advertising. Of particular interest to ADs and artists is the chapter "More Eye-sell for Greater You Sell" covering problems in liquor ads, using the "old look" to look new, letting the picture do the talking,

aimed design

(continued from page 23)

according to one study.

3. Superlative description. Much communicational harm results from the dulling effects produced by continuous overuse of strong adjectives.

4. Rigged dramatization. Trumped experiments showing miraculous powers of a product are usually spotted.

5. Immature and condescending ads. Since there is a fear of going over the average person's brow, too many ads fall way below his nose. Most ads are at a pre-adolescent level.

6. Sneaking ads in sidewise. There is usually resentment if one is seduced into

viewing an ad by trickery.

7. Non-comparative statements. Deception produced by describing a product as 50 percent better. Fifty percent better than what?

8. Unlikely consequences and implications. Promising everything from sex to riches by using a soap product.

9. Repetition and ruts. Research shows that very effective learning can occur with only one repetition. Repetition can produce boredom and inoculation. Creative variation can be more effective.

10. Poorly designed and executed ads. There is evidence that a poorly executed ad may be worse than no ad at all.

The general public is skeptical about most ads. A recent poll, for example, indicated that two-thirds do not trust the claims made by ads, and the distrust increases with level of education. Since we are in for an education explosion, the ad world as a profession must try to obtain trust. Ads will probably have to improve on reliability, if not through internal forces then through external agencies.



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JU 6-1090

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ted bates & company, inc.

Last month we discussed Doyle Dane Bernbach, Inc. In certain minds, Doyle Dane Bernbach, Inc., and Ted Bates & Company, Inc., represent two extremes among advertising agencies.

To most who think themselves "creatively oriented," it appears that if Doyle Dane Bernbach, Inc., is on the top of the roster, well, then Ted Bates & Company, Inc., is on the other end.

Few purists accept the Ted Bates "approach" without qualms; art directors especially have violent opinions on the subject. While DDB made a name by moving into lands undiscovered by creative wanderers, the Ted Bates agency seemed more interested in staying put and hanging onto advertising methods made popular several decades ago. The resulting advertisements left less thick-skinned artists and writers gasping for air. Progress seemingly came to a complete halt, values were shattered, the world was tumbling down.

negative models . . .

Hopefully, some art directors like to hold up Ted Bates' proofs in their efforts to show what advertising should not look like. Certainly, some of these ads look unsightly enough to get on anybody's nerves. Surely, this isn't the kind of stuff anybody in his right mind would want.

Unfortunately, there is evidence that such advertising is not as bad as it looks. As a matter of fact, Ted Bates hasthrough the years-accumulated a record of success stories that is the envy of the industry. Hardly a client has left the agency. Many unknown products have become household words through the efforts of the experienced men at Ted Bates. As clients grew, so did the agency; as clients profited, so did the agency. Few organizations in the advertising industry can match Ted Bates' financial acumen; even though the agency is heavily in television, a department that cannot be run without heavy overhead, prosperity is still very much in evidence. Even art directors are well paid.

Ted Bates' campaigns, therefore, offer little consolation to those who argue against sledge-hammer methods. These campaigns do work, and this is not an opinion but a fact.

only one right way?

The success of some of Ted Bates' hard-hitting no-nonsense campaigns do not prove, however, that this is the only road to effectiveness. We doubt if the "looks" of a campaign-the layout, typography, the subtleties of the illustration-can ever make or break the successful introduction of a mass-sold item.

The illustration or layout format may substantially help in selling the product, but along with it there are hundreds of other factors.

The Ted Bates agency approaches its advertising campaigns with exceptional thoroughness. Every campaign is tested carefully before big money is spent. A USP (Unique Selling Propositions) is arrived at long before layouts are made, and the approach is usually so sound that no matter in what form it is presented to the public, it has all the chances in the world to succeed. It usually does.

If Ted Bates' campaigns were to take a different physical shape in their final presentation, the effect would not be the same, of course. It is possible, that big, bold typefaces, shouting lines, haphazard typography are still the necessary ingredients of the hardest selling layout ever invented; then again, the opposite may prove true. We simply do not know the answer. We doubt if anyone does. So far (for reasons best known to Ted Bates) only the "hard-sell layout format" was given a real chance.

Next month a few words about the McCann-Erickson agency. Following that: Young & Rubicam, Ogilvy Benson & Mather.